

WE BELONG DEAD

THE FANZINE OF THE CLASSIC WORLD OF HORROR

ISSUE 8

SUMMER/AUTUMN 1997

DRACULA

PRINCE OF DARKNESS

HORROR IN MANCHESTER

CURSE OF THE
WEREWOLF

THEM!

TIGON TERRORS

RAY
HARRYHAUSEN

CAT PEOPLE



£5

**Peter Cushing in one of his most famous roles, that
of the Baron in Hammer's *EVIL OF FRANKENSTEIN*
featured on page 78.**



Front Cover: by
Dave Brooks.

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Articles & artwork are
always welcome on
horror films from the
1920's to the 1970's

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WE BELONG DEAD

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"HELLO! I MUST BE GOING."

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* This issue is dedicated to my greatly missed mum & my dad for being such understanding
parents who allowed me to indulge my hobby.



I bid you welcome to this, the eighth issue of your favourite classic horror film magazine, **WE BELONG DEAD**. Yes, I know we've been slumbering in our tomb a long time, but we were never truly dead, and now here we are in all our glory with a new and improved look. Thanks to Dave Brooks for the stunning cover painting of the cyclops from Harryhausen's **7TH VOYAGE OF SINBAD** (look out for our extensive Harryhausen career article elsewhere in this issue). I hope you approve of the new layout (courtesy of my new Apple Mac DTP) and the glossy pages. Ail in ail I think this is without doubt the best looking issue produced...so far! But of course looks alone aren't everything and I think this issues contents are pretty superb too. **WE BELONG DEAD** has long been blessed with a team of extremely talented writers and artists, all of whom give their time free and to them I am indebted. We're always on the lookout for new blood so get writing and drawing and you could see your work in the very next issue (yes there will be one!).

So much has happened since the last issue that I don't quite know where to begin, so the Festival of Fantastic Films in Manchester seems as good a place as any. Last years Fest was another superb event where I got to meet friends old and new. I rarely get to

see any of the films as I spend most of my time talking with fellow fans! Highlight for me was meeting John Landis who was the most friendly and accommodating guest there. Low point was the presence of Hal Chester (producer of **NIGHT OF THE DEMON** and **THE BEAST FROM 20,000 FATHOMS**) who was the most obnoxious individual I've met in a long time. I just can't wait for this years where one of the guests will be the lovely Linda Hayden, my favourite of all the 70's horror heroines. Gary Holmes takes a more in depth look at last years festival elsewhere in this issue, while details of this years Festival can be found on page 2. Oh, and by the way, look out for the **WE BELONG DEADERS** at the Festival, we'll be wearing our **WBD** T-shirts so please come up and chat to us. (Incidentally these superb T-shirts were designed by our regular artist Dave Brooks and printed by yours truly. If you're interested in acquiring one please drop me a line and we'll look into getting some more printed up).

On other fronts it's been a busy and interesting year. I went to Prague just after Easter for a week. Janet was out there working at an animation studio so she showed me round. It really is a beautiful city and so cheap! (Like 30p for a pint of beer!!). While there we visited the old Jewish quarter with its many references to Rabbi Loew and the legend of the Golem, Prague's man of clay. (Paul Wegener's original silent classic **DER GOLEM** has recently been released on video by Encore incidentally).

I've also had great fun helping out Janet and other friends doing their final degree shows including at last getting the chance to do my Groucho Marx impression (in a pub of all places!).

We seemed to have been deluged with classic horror videos over the last 12 months with titles including **DR JEKYLL & MR HYDE** (both John Barrymore's silent version and Fredrich March's Oscar winning portray-

al), **FRANKENSTEIN**, **DRACULA**, **THE INVISIBLE MAN**, **ISLAND OF LOST SOULS**, **MYSTERY OF THE WAX MUSEUM**, Hammer's **OLD DARK HOUSE**, **THE DAMNED & STRANGLERS OF BOMBAY** and numerous others. Most of these are fully reviewed later in this issue. Likewise we seemed to have been inundated with books on Hammer ranging from the excellent must haves (**THE HAMMER STORY**) through the expensive but indispensable (**HAMMER A COMPLETE FILMOGRAPHY**) to the I wouldn't bothers (**HAMMER HOUSE OF HORROR**).

And what of the big screen? Well it's nice to be able to report that there have been some excellent films over the last few months. Although not a horror film I must mention Woody Allen's latest **EVERYONE SAYS I LOVE YOU** which really is wonderful and an additional treat to all Marx Brothers fans (as indeed Woody Allen himself is). I've often commented on the surprisingly high number of horror film fans who are also Marxists (of the Groucho persuasion). Going to see this film was made an extra treat as we went to see it on Election night and then had the added entertainment of seeing the Tories get their long awaited comeuppance!

But onto genre films! One of the best was **THE RELIC**, a good old monster on the loose flick that featured James Whitmore from the 50's classic **THEM!** Likewise, **ANACONDA** is a film that is so bad that it's great. A sort of cross between **JAWS** and **THE CREATURE FROM THE BLACK LAGOON** the actual snake effects are excellent, which is more than can be said for John Voight's very strange acting and even stranger accent (like Marlon Brando on drugs!).

Next up, one of the recent highpoints of the genre, Wes Craven's triumphant return with **SCREAM**, one of the few modern horror films to actually scare me. It is a brilliantly constructed story that takes all the rules of the slasher films of the 80's and turns them



WBD Editors' rather feeble attempt to avoid buying a round by disguising himself as Groucho Marx!!

on their head. I really was kept guessing almost to the very end who the murderer was. Just make sure you go see it with someone else! Finally two big budget fantasy films. **THE FIFTH ELEMENT** is a stunning science fiction film which is highly entertaining despite its by-numbers story. Gary Oldman overacts in a way only he can, and who on earth thought it was a good idea to cast Tricky? The man just can't act! But the effects are pretty amazing especially the space cruiser in the style of a trans-Atlantic liner. The other biggie is of course **THE LOST WORLD**, Steven Spielberg's follow-up to **JURASSIC PARK**. What we've got here is even less story than the original (if that's possible) but twice as many dinosaurs, and let's face it that's what we're really there for. Stunning though the effects are (and they're just so real) I still prefer the creatures brought to life by stop motion by such geniuses as Willis O'Brien and Ray Harryhausen. Not only did they have life but they had characters and more importantly they were magic.

As anyone who's talked to me for more than 10 minutes will know I'm really into my cine film. Late last year I organised the first WBD mini film show. Thanks to the generosity of Harry Nadler I was able to loan a 16mm copy of **THE LAST MAN ON EARTH**, an Italian production of Richard Matheson's *I Am Legend* starring Vincent Price. As it was held in my sitting room we could only accommodate a few people but the evening went down well and everyone enjoyed themselves. I'd definitely like to do a repeat performance, perhaps a double bill next time and possibly hire a room. So if anyone would be interested in such an event drop me a line.

I was rather chuffed to get a letter from the British Film Institute requesting a copy of **WE BELONG DEAD** for their library. To think that what started off as a modest little effort has found its way into the vaults of the BFI is very flattering. Also flattering, in a way, are the prices that are being asked for early issues of **WE BELONG DEAD**. At a recent film fair I found one stall selling issue 2 for £15, while on another stall the first three issues would have cost you £60! And while it is flattering I must state quite categorically that I am totally against this sort of thing. The fact of the matter is that these early issues are simply not worth that much money. The whole aim of a fanzine is to make it accessible to fans; asking £15-£20 for one issue denies this accessibility. I only wish I'd had kept back more of the earlier issues as I'm always being asked for copies, and it upsets me that people are going to have to go to dealers and pay over the odds for these issues.

I must give a special mention to Richard J. King at Visionary Video, David Stoner at Silva Screen, Karl Evans at Encore and Craig Morrison at Harrison Cowley. These guys have bent over backwards to help the zine, supplying videos, CD's and helpful information. They've also been extremely patient while I've laboured on getting this

issue together and at times I'm sure they've despaired of ever seeing their products reviewed. My warmest thanks to you all.

On the subject of getting WBD together, I'm grateful for the continued support and encouragement from so many readers. It's this kind of support that keeps me and the zine going. It's very difficult to find the time and the energy sometimes to produce the magazine, what with work and life being so busy. That's why it takes so long to get an issue onto the streets. But I hope you agree that it's worth it in the end. And, of course, if I ever win the Lottery WBD will become a monthly full colour magazine!!!

Well that's all from me for now. Please drop me a line with your comments, criticisms, queries or whatever. And if you feel inspired to write an article or produce some artwork get in touch and you could see it in issue 9. So until next time I leave you with the films, the monsters and the stars who have thrilled us through the years and who will continue to give us the kind of enjoyment no money can buy. Switch off the lights, grab your crucifix and enjoy!



CURSE OF THE WEREWOLF

NEEL BARROW TAKES A
LOOK AT A MUCH LOVED
HAMMER CLASSIC



CAST AND CREDITS

CLIFFORD EVANS (Alfredo), OLIVER REED (Leon), YVONNE ROMAIN (Servant Girl), CATHERINE FELLER (Christina), ANTHONY DAWSON (The Marquis Sinistro), JOSEPHINE LLEWELLYN (The Marquessa), RICHARD WORDSWORTH (The Beggar), HIRA TALFREY (Teresa), JUSTIN WALTERS (Young Leon), JOHN GABRIEL (The Priest), WARREN MITCHELL (Pepe Vallente), ANNE BLAKE (Rosa Vallente), GEORGE WOODBRIDGE (Dominique), MICHAEL RIPPER (Old Soak), EWEN SOLON (Don Fernando), PETER SALLIS (Don Enrique), MARTIN MATHEWS (Jose), DAVID CONVILLE (Rico Gomez), DENIS SHAW (Gaoler), CHARLES LAMB (Chef),

Screenplay by JOHN ELDER* (Based on the novel "Werewolf of Paris" by Guy Endore), Music composed & conducted by BENJAMIN FRANKEL, Director of Photography ARTHUR GRANT BSC, Production Designer BERNARD ROBINSON, Supervising Editor JAMES NEEDS, Production Manager CLIFFORD PARKES, Editor ALFRED COX, Assistant Director JOHN PEVERALL, Camera Operator LEN HARRIS, Art Director DON MINGAYE, Sound Recordist JOCK MAY, Sound Editor ALBAN STREETER, Continuity TILLY

DAY, Make-up ROY ASHTON, Hair Stylist FREIDA STEIGER, Wardrobe Mistress MOLLY ARBUTHNOT, Casting STUART LYONS, Special Effects LES BOWIE, Stills Cameraman TOM EDWARDS, 2nd Assistant Director DOMINIC FULFORD, Ass. Art Director THOMAS GOSWELL, Associate Producer ANTHONY NELSON KEYS, Produced by ANTHONY HINDS, Executive Producer MICHAEL CARRERAS, Directed by TERENCE FISHER.

*Pseudonym for ANTHONY HINDS.



A Hammer Film/Hotspur Production. Certificate X. Running time 91 minutes approx. Length 7.920 feet. Produced at Bray Studios, England. Released by Universal International (USA). Distributed by Rank Film Distributors Ltd. (UK).

Marques' servants send her back to his room. She stabs him to death and escapes. Months later she is found in the forest by Don Alfredo Carido, who takes her back to his room to recuperate. It becomes apparent that she is pregnant and she dies giving



SYNOPSIS

In 18th Century Spain, a beggar seeks charity at the wedding feast of the tyrannical Marques Siniestro. An inappropriate remark sees the beggar thrown into the castle dungeon. Still imprisoned years later, he is all but forgotten, except for the servant girl who brings him food. Bereft of human companionship, he becomes little more than an animal. After rejecting the advances of the ageing, repulsive Marques, the servant girl is thrown into the dungeon with the beggar, who rapes her.

Totally unsympathetic to her plight, the

birth to the son of the beggar. Being born on Christmas Day, his birth is an insult to God, and is cursed as a result.

Years later, the young boy, Leon, is shot by Pepe Vallente, whose job it is to protect the local goatherds. He believes he has shot a young wolf. Alfredo removes the bullet from Leon's leg, and suspecting the worst, he seeks the advice of the local priest who explains that, through no fault of his own Leon is cursed to be a werewolf, the only possible cure being love and affection.

Alfredo puts bars up at Leon's window to

stop his 'nocturnal nightmares'. Meanwhile, Pepe shoots the dog of the local herdsman, which he mistakenly suspects to be the culprit for the recent spate of killings. Seemingly cured, the grown up Leon leaves home to find work at a nearby wine merchants. While there he falls in love with Christina, the fiancée of the wine merchant's son. Denied the love he needs, Leon's curse begins to reassert itself, and during a night out at a brothel, he kills a prostitute, his colleague from the wine merchants, and the herdsman whose dog had been blamed for the goat killings years earlier.

Leon returns home in a state of confusion, and is told of his curse. Unable to accept his fate, he flees back to his work place where he finds his colleague missing. Later that night he is again on the verge of transforming, but Christina enters and her presence helps him to overcome his beastly nature. Seeing her as his only hope, he persuades her to run away with him, but before they can elope, Leon is arrested for murder.

Leon pleads to be executed to end his misery, but the authorities refuse to believe that he is a werewolf and insist that he



ends his adopted sons' curse with a silver bullet.

FILMING

Originally, Hammer had intended to film a story about the Spanish Inquisition, **THE RAPE OF SABENA**, but after strong objections from the Catholic League of Decency, the project was cancelled. Unfortunately, by this time, an elaborate Spanish village set had been built on the Bray back lot. To make use of these sets, Hammer decided to film an adaptation of Guy Endore's novel *The Werewolf of Paris* and change the location to Spain. To make full use of the village set, it would be redressed for such films as **CAPTAIN CLEGG** and **THE EVIL OF FRANKENSTEIN**.



awaits his trial. He transforms again, attacks his drunken cellmate and the jailer, and rampages through the village. He is chased by the villagers into the bell tower of the church where he is confronted by Alfredo, who

The new project was given a budget of around £100,000, but owing to the fact that Hammer had to pay what they considered an exorbitant amount to acquire the film rights to Endore's novel. There was not



enough money to pay for a screenwriter. Producer Anthony Hinds stepped in, realising his long term writing ambitions, he wrote the screenplay himself under the pseudonym John Elder. It would be the first of many horror scripts he would write for Hammer over the years. He would also write the similar **LEGEND OF THE WEREWOLF** for Tyburn. To avoid having to scrap sequences already filmed, Hammer submitted the script to the British Board of Film Censors for their approval. They objected to the idea of the beggar himself being a werewolf, claiming that his assault on the servant girl would then amount to bestiality.

Welsh actor Clifford Evans (1912-1985), had appeared in films since 1936, first as a leading man, then later as a character actor. He would later appear in Hammer's **KISS OF THE VAMPIRE**. Twenty two year old Oliver Reed had previously worked as a nightclub bouncer, professional boxer and hospital porter. After completing his National Service in the Army Medical Corps, he turned his attention to acting. Following small parts in Hammer's **THE TWO FACES OF DR. JEKYLL** and **SWORD OF SHERWOOD FOREST**, he landed his first leading role as the unfortunate Leon. Throughout his subsequent career he has moved continually from evil characters and good, yet flawed, men in films such as **THE DEVILS** (1971), **TOMMY** (1975), and **THE BROOD** (1979).

Yvonne Romain, a leading lady of Maltese/British parentage, appeared in several genre films: **CORRIDORS OF BLOOD**, **CHAMBER OF HORRORS** and **DEVIL DOLL**, as well as making further appearances for Hammer in **CAPTAIN**

CLEGG and THE BRIGAND OF KANDAHAR. Edinburgh born character actor Anthony Dawson has amongst his most notable films, **DIAL M FOR MURDER**, **GRIP OF THE STRANGLER**, **MIDNIGHT LACE** and **DR. NO.** Richard Wordsworth (1915-1993), the great-great-grandson of the Romantic poet, had made his film debut with a remarkable performance as the doomed Victor Carroon in Hammer's milestone, **THE QUATERMASS EXPERIMENT** (1955). Despite this impressive debut, he would only clock up a handful of film appearances during his career, among them, further Hammer outings in **THE CAMP ON BLOOD ISLAND** and **THE REVENGE OF FRANKENSTEIN.**

Warren Mitchell would of course become well known as everyone's favourite bigot, Alf Garnett. As well as enjoying success on television, he has also had a varied film career, appearing in such diverse offerings as **THE TROLLENBERG TERROR**, **HELL IS A CITY**, **CARRY ON CLEO**, **HELPI**, Hammer's space-Western **MOON ZERO TWO** and **JABBERWOCKY**. George Woodbridge (1907-1973), became a Hammer regular, appearing in such early films as **CLOUDBURST** and **THIRD PARTY RISK**, as well as better known Gothic horrors like **THE REVENGE OF FRANKENSTEIN** and **THE BRIDES OF DRACULA**.



CLIFFORD EVANS · OLIVER REED · YVONNE ROMAIN · CATHERINE FELLER

Produced by GUYMAY NORD. Directed by WILLIAM THOMAS. Screenplay by JOHN LEBOW. Based on the novel "The Wayward Farm" by BOB LUDWIG.
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Michael Ripper of course needs no introduction to Hammer fans, being the studio's most prolific actor. Although his roles were small, they were often memorable. He would crop up in all manner of guises; prisoners of war, grave robbers, putapon dogsbodies, innkeepers etc. New Zealander Ewan Solon (1923-1985), made several other Hammer appearances; **THE HOUND OF THE BASKERVILLES**, **THE STRANGLERS OF BOMBAY** and **THE TERROR OF THE TONGS**. Peter Sallis, best known as the mild mannered Clegg in the long running BBC comedy *Last of the Summer Wine*, started his working life as a bank clerk, but following amateur acting in the RAF he enrolled at RADA. Despite the meek persona he projects, he has had several small roles in horror films such as **SCREAM AND SCREAM AGAIN**, Hammer's **TASTE THE BLOOD OF DRACULA** and **FRANKENSTEIN: THE TRUE STORY**.

Following in the tradition of actor's who've played Hammer "monsters", Oliver Reed had to endure a certain amount of hardship for the role of Leon. His nostrils were plugged, he had to wear a close fitting, hair

covered costume over the upper part of his body and face. In order not to disturb the makeup, he was unable to eat, having instead to drink five bottles of milk a day to sustain himself. So convincing was Roy Ashton's make-up, that Reed admitted he had been shocked when he saw himself in the rush shots.

For director Terence Fisher the film was yet another in a long line of horrors for Hammer that, although sometimes not appreciated at the time of their release, have since become regarded as classics. He considered **WEREWOLF** one of the favourite films of his career, largely because of its presentation of the inner turmoil experienced by Leon as he tries to gain control of his soul, and his doomed relationship with the girl. He had been particularly impressed by Reed: *"Not since Valentino have I known such a personality produce such an instantaneous and devastating effect."*

Right from the start, the hopelessness of Leon's situation is emphasised. The opening credits feature a shot of the werewolf's eyes with tears running down his face. This shot caused difficulty during shooting, as zoom lenses were not available. Assistant Cameraman, Harry Oakes, suggested starting with an extreme close up, gradually drawing away, and reversing the film to give the impression of zooming in. This seemed fine, until viewing the rushes, when it was discovered that the tears were now running back into Reed's eyes! Besides the Bray back lot, filming also took place at the lake at Black Park for the scene where Alfredo discovers the servant girl.

SAVAGED BY CRITICS & CENSORS ALIKE!

After a long delay, **THE CURSE OF THE WEREWOLF** was released in May 1961, with **THE SHADOW OF THE CAT**, providing the other half of the vulpine/feline double bill. Having had their plans for a film about the Spanish Inquisition thwarted, Hammer would have to wait an astonishing

fifteen years before that country would grant **WEREWOLF** a release.

Despite previously submitting the script to the BBFC to avoid the loss of already filmed scenes, the finished film was still too strong for the censors, and several cuts were made. Part of the rape scene was excised, as was the repeated stabbing of the Marques, a goat with it's throat torn out, a close up of the prostitute's severed jugular, blood spurting from the werewolf's chest and, most bizarrely, the Marques picking loose skin from his flaking face! These scenes would be restored to an uncut print that was shown quite recently by the BBC, though Warner Home Video inexplicably chose to release the film for the first time in this country in edited form.

Several publicity shots actually contradict the film, as they feature the transformed Leon, menacing Yvonne Romain, who played the mother who died giving birth to him. The film put up a poor showing at the box office, taking a fraction of the money made by Hammer's **FRANKENSTEIN** and **DRACULA** films.

COMMENT

Like it's titular character, the film itself was fated to have a troubled history. The origi-

nal project was scrapped, the producer had to act as emergency screenwriter, it ran into problems with the censors, was generally badly received by the critics, and, to top it all, it failed to attract much attention at the box office. It is hard to say exactly why it failed. For some reason, Werewolf films in general have not fared as well as their counterparts *Dracula* and *Frankenstein*. The fact that Hammer were reticent about showing the werewolf and chose to concentrate on

the conflict he endures, could have played a part in the film's downfall. Indeed we see little of the werewolf until the film's finale.

It is somewhat surprising that Hammer chose to adapt Guy Endore's novel, when following Hammer's success in reworking the Gothic horror format, Universal had made all their horror classics available for the remake treatment. One possible reason for this decision

could be that the Wolfman, like Universal's other monsters had become a subject of parody. Hammer had managed to restore dignity to *Frankenstein* and *Dracula* by turning to the original novels rather than Universal's films, which were off limits to Hammer at that time. Perhaps by turning to lycanthropy as depicted in literature, Hammer felt they could restore dignity to the Wolfman character.





Despite having to pay what they considered an exorbitant amount for the rights to the novel, Hammer then altered or omitted much of the original story. «The girl in the novel is raped by a priest, not a beggar. The beggar featured at the start of the novel is a bit of a red herring, he is really a member of a feuding clan, out to kill his enemies from within, he doesn't play a direct part in the life of the lycanthrope, Bertrand Caillet. With the film set in Spain, the novel's historical background of the siege of the Paris Commune was omitted. The ending was also totally changed, as in the novel, the Werewolf, a former soldier, ends his days in an asylum.

Although the film was criticised in some quarters for Leon's violent conception and his potentially sacrilegious birth, Hammer stayed well clear of the novel's even more controversial aspects; incest, as Bertrand's mother submits to his disillusional advances, the werewolf feeding on exhumed corpses, and his sadoomasochistic relationship with his lover.

The film does have a few inconsistencies. Michael Ripper's drunkard hardly seems to age from Leon's childhood to his imprisonment as an adult. The hair on the forearms and hands of the animalistic beggar, is

somewhat exaggerated, as is the hair on the palms of the young Leon. Like Lon Chaney Jnr. before him, Oliver Reed's movements are hardly wolf-like, though admittedly such movements would be hard to duplicate convincingly.

Reed does however, effectively convey the torment of Leon. Anthony Dawson is totally repellent as the sadistic Marques Sinistro, while Richard Wordsworth's slender physique makes him a con-

vincing beggar. The Spanish village set is a testament to the genius of Production Designer, Bernard Robinson, and his team. **THE CURSE OF THE WEREWOLF** is one of the best films dealing with lycanthropy, and although at first it may not seem to have a great deal of competition, a glance at Stephen Jones' book **THE ILLUSTRATED WEREWOLF MOVIE GUIDE** (featuring over 500 films), proves otherwise.

Thanks to Mike Murphy for the use of the Harry Oakes quote, taken from **DARK TERRORS*



THEM!

**GIANT ANTS ON THE LOOSE!
ERIC MCNAUGHTON TAKES
A FOND LOOK AT THE
CLASSIC MONSTER FILM
OF THE FIFTIES.**

THEM! Warner Brothers 1954. 94 minutes.
Black & white.

Directed by Gordon Douglas. Based on the
short story by George Worthing Yates.
Written by Ted Sherdeman.

Cast: Edmund Gwenn; James Whitmore;
James Arness; Joan Weldon; Onslow
Stevens; Don Shelton; Sean McClomy;
Chris Drake; Fess Parker; Leonard Nimoy.

Picture the scene: It's a Friday morning
sometime in the early 70's and I'm sat in
school trying my hardest to look interested
in a Geography lesson. But it's not ox-bow
lakes and waterfalls that are on my mind.
All I can think of is the film that's advertised
on Tyne Tees at 10.30 that night. All it says
in the local paper is the film's title: **THEM!**
What can it possibly be about? That Friday
seemed to go on and on, as did the evening

until finally it was time and the TV cast its
magic over a young 11 year old. After all
these years I can still close my eyes and I'm
back there - being wowed by a classic mon-
ster movie. Of all the films I've seen over
the years **THEM!** still has a very special
place in my heart and holds perhaps one of
the most nostalgic and magical memories.

THEM! was released in 1954 (when, by a
strange quirk of fate, it coincided with a heat
wave that saw an infestation of ants!) and
became Warner Brothers most successful
film of that year. The story is about the dis-
covery of 15 foot ants in the New Mexico
desert, the result of nuclear testing. In a
film full of memorable scenes, standouts
include the discovery of the little girl trauma-
tised and wandering alone in the desert; the
descent into the nest; the ants hatching out



ABOVE: *In the desert nest the dead ants lie scattered.*

on board ship; and the climatic scenes in the storm tunnels beneath Los Angeles.

THEM! was the first of what would become a sub-genre in science fiction movies. Just look at all the films that came after it - **TARANTULA**, **THE GIANT**

MANTIS, **MONSTER FROM GREEN HELL**, **BEGINNING OF THE END** et al. But **THEM!** stands head and shoulders (and antennae!) above them all. *

It was based on a short story by George Worthing Yates, who had giant ants living in the New York subway, but the story and look of the film is more due to Ted Sherdeman, who wrote the script. Like its contemporaries **THE DAY THE EARTH STOOD STILL** and **WAR OF THE WORLDS** it has the look of a documentary film, aided by the superb black and white photography.

BELOW: The first appearance of the giant ant in the desert



Warner Brothers originally intended to shoot the film in colour with the ants being a purplish shade of green, but I think the monochrome look makes the film much more effective.

Steven Jay Rubin, writing in *Cinefantastique* says "For a Los Angeles resident it was...a bit close to home watching giant ants burrow into the storm drains under the city. And the ants, for my money, were pretty realistic. Even today fans point to the movie as being one of the few where-in live action giant models work". Those



BELOW: On location in the desert. L to r: James Whitmore, Edmund Gwenn, Joan Weldon, director Gordon Douglas & James Arness.



models and effects were Oscar nominated and the work of Ralph Ayers and his team. Two main giant ants were built, one a complete insect, the other just the head and thorax. This latter was mounted on a boom for mobility and moved around by the crew who used levers to make it appear life like in its movements. In addition extra ants were constructed for some of the scenes in which a large number of the giants were required, such as the scene in the nest in the desert. These extra mechanical models consisted of only the head and antennae and motion was achieved by the use of wind machines.

The cast was uniformly superb. James Whitmore (currently to be seen in the wonderful monster movie **THE RELIC**) plays Sergeant Ben Peterson around whom the story revolves. He was on loan to Warners from MGM for the film, which is perhaps the best of his career.

The love interest was supplied by James Arness as FBI agent Robert Graham and Joan Weldon as Dr. Patricia Medford. Arness would subsequently find fame as Matt Dillon in **GUNSMOKE**, but is probably better remembered by fantasy film fans for playing the title creature in Howard Hawks' **THE THING FROM ANOTHER WORLD**. Apparently Arness's height caused problems during filming. During his scenes in

the desert with Edmund Gwenn he had to stand and walk in specially dug trenches! Joan Weldon was a contract player at Warner Brothers and found making **THEM!** a pretty horrible experience due not to the ants but the weather. The scenes in the desert were filmed in the Mojave in 115 degree heat with Weldon throughout wearing a tweed suit!

At the other extreme, filming in the Los Angeles storm drains was "absolutely freezing".

Edmund Gwenn was perfect as the ant specialist Dr. Harold Medford. Unfortunately Jack Warner, head of the studio didn't agree, thinking him too old for the part. Ted Shendeman disagreed and stuck to his guns. Warner, in a petty move, took away Shendeman's producing credit and replaced him with producer David Weisbart, who luckily had the good sense to keep Gwenn anyway. Watch out for the drunk in the alcoholic ward who first spots the ants in the storm drains - he's played by Olin Howard who was the first victim of **THE BLOB**!

WHAT THEY SAID

"By far the best of the 50's cycle of 'creature features' **THEM!**, and its story of a nest of giant ants retains a good part of its power today"

TIME OUT FILM GUIDE

"The ants themselves are almost uniformly convincing. Possibly a classic of the genre".

ALAN FRANK,
HORROR FILM HANDBOOK

"Part brisk documentary, part outrageous fiction, **THEM!** is probably the most successful example of its class".

CARLOS CLARENS
AN ILLUSTRATED SURVEY OF
HORROR MOVIES

THE FANTASY WORLDS OF RAY HARRYHAUSEN.

**FROM FIGHTING SKELETONS TO PREHISTORIC MONSTERS.
THE FILMS OF MASTER ANIMATOR RAY HARRYHAUSEN
HAVE ENTHRALLED & DELIGHTED GENERATIONS OF MOVIE
GOERS. HERE NEZI BARROW LOOKS AT THE CAREER OF A TRUE GENIUS.**



Ray Harryhausen was born in Los Angeles on 29th June 1920, and from an early age he developed a fascination for dinosaurs. When he went to see the original **KING KONG** in 1933, he found a way to give these long extinct beasts a form of life: stop motion animation. Enthralled by the images he had seen on the screen of Grauman's Chinese Theatre, he set about learning all he could of this little known process. Through a magazine article he learned the name of the man responsible for **KONG's** special effects - Willis O'Brien. Little did he know it at the time, but Ray was about to embark on one of the most unique careers in fantasy cinema history.

Using a 16mm

movie camera, Ray began experimenting and though, as was only to be expected, these early attempts were somewhat crude, he began to refine his techniques. He later had the opportunity to meet Willis O'Brien,





and following a comment by his idol that he should try to get more character into his models, Ray decided to pay close attention to the anatomy of his creations. This advice would prove invaluable to the budding animator. With the fresh impetus, he embarked on an ambitious project called **EVOLUTION**, which he hoped would cover the Earth's entire history. Not surprisingly, he started with the prehistoric period first. As a result of this project, Ray was offered his first professional assignment with producer George Pal's **PUPPETOONS**, a series of short animated films for Paramount. Although the technique used involved a different figure for each movement, as opposed to the method he was used to of manipulating the same figure into different positions, Ray still found it a valuable experience to see how a professional film unit worked.

During World War 2 Ray joined the US Army Signal Corps, working with Frank Capra's military film unit. After leaving the forces, he came across some old reels of film on which he set about making a series of short animated fairy tales which came to be known as the **MOTHER**

GOOSE STORIES. These short films proved immensely popular when shown in schools across America. As a result of his work to date, and his intense enthusiasm, Ray's film career began in earnest when he was taken on as an assistant to none other than Willis O'Brien. The project was a reworking of the **KING KONG** formula. Working under the guidance of O'Brien, Ray ended up doing over 80% of the actual anima-

tion, while Obie (as he was known to his friends) concentrated on planning the sequences to be filmed. With Robert Armstrong in a Carl Denham type role, **MIGHTY JOE YOUNG**, as the project became known, actually improved on the techniques used in O'Brien's masterpiece some sixteen years earlier. While Ray had proved beyond doubt his abilities in this very specialised profession (the prospect of filming one frame at a time and taking hours to produce mere seconds of screen time no doubt deterred many would be stop motion animators), the question still remained whether he could achieve such results working entirely on his own initiative.



His first solo feature, **THE BEAST FROM 20,000 FATHOMS**, was based on a short Saturday Evening Post story *The Fog Horn* by Ray Bradbury, an old friend of Harryhausen who was developing a career as a celebrated science fiction writer. Harryhausen began to evolve his process, incorporating tried and tested methods with his own ideas. The budget of around \$200,000 meant that he really had his work cut out to bring the titular behemoth to the silver screen. The basic premise of the film (prehistoric beast awakened by an atomic blast lays waste to civilisation) was the blue print for the 'giant-monster-on-the-loose' films that followed. Fifties sci-fi regular Kenneth Tobey plays one of his usual military types, while Lee Van Cleef in an early film role is the army sharp shooter who brings about the beast's destruction. This independent Hal Chester/Jack Dietz production was picked up for distribution by Warner Brothers, and proved a big hit at the box office.

Through a mutual Signal Corps acquaintance, Ray met Charles H. Schneer, a producer at Columbia Pictures. Schneer was interested in making a film concerning a giant octopus, and he saw Ray as the ideal man to realise his ambition. The result was **IT CAME FROM BENEATH THE SEA** (1955), the first of what would be many Schneer/ Harryhausen collaborations. Although little more than a rerun of **20,000 FATHOMS**, it features the memorable scenes of the octopus dismantling San Francisco's Golden Gate Bridge. The military, again headed by Kenneth Tobey, once more save the day. Due to budgetary restrictions, the model octopus only had six tentacles, but due to selective camera angles nobody watching the film actually noticed.

With UFO paranoia at its peak, Schneer and Harryhausen turned their attention to the alien invasion theme with **EARTH VS. FLYING SAUCERS** (1956). The film provided

OUT-OF-SPACE CREATURE INVADES THE EARTH!



Ray with a new challenge, how to breathe life into inanimate machines. Not only that, but he also had to bring about the destruction of several (miniature) Washington DC landmarks. The aliens are finally dispatched by an ultra sonic gun which disrupts the magnetic waves on which the saucers travel. Although the film has attained something of a cult status, it is really only memorable for Ray's special effects.

Ray made a brief departure from Schneer and Columbia when he again teamed up with his mentor Willis O'Brien. This time they worked on a semi-documentary of life on Earth, written, produced and directed by Irwin Allen, to be called **THE ANIMAL WORLD**. Although the rest of the film would be made up of actual wildlife photography, Allen needed the two master animators to bring life to the film's prehistoric sequence. Working with a bigger budget

than usual, Ray and Obie were aided by leading archaeologists, palaeontologists and sculptors. Although the prehistoric sequence was only one part of the film's depiction of life, the scenes of rampaging dinosaurs were so effective that the film's entire promotional campaign was built around the animated sequences.

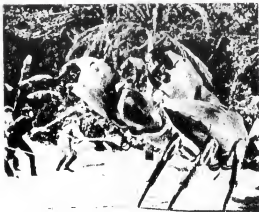
In search of his next project, Ray turned to a storyline he had written several years earlier concerning a creature from Venus which is brought to Earth. He had a friend rewrite it and Charles Schneer took up the idea. The film that resulted, **20 MILLION MILES TO EARTH**, featured what many consider Ray's most original creation, a humanoid-dinosaur hybrid called the Ymir. Because of a reaction to Earth's atmosphere the creature soon develops gigantic proportions. Bewildered by its surroundings and the treatment it receives, the Ymir has a series of encounters, including a fight with a (part animated/part live action) elephant. The film has several similarities to **KING KONG**; a humanoid beast brought by man into a foreign environment rebels and is eventually destroyed after running amok. The finale has Rome's Colosseum standing



in for the Empire State Building.

Next on the agenda for the Schneer/Harryhausen team was a venture into Arabian Nights territory with **THE 7TH VOYAGE OF SINBAD** (1958). Ray lamented the fact that earlier films dealing with similar themes had been reluctant to show the mythical creatures involved, and with **THE 7TH VOYAGE** he hoped to put this right. Filmed in Technicolour (Ray's feature films with the exception of **THE ANIMAL WORLD** had been in black and white up to this point), Ray adopted the term *Dynamation* to describe his technique of blending animated figures and live actors together. As he refined his techniques, his process would become known as *Superdynamation* and *Dynarama* in later years. Generally considered to be the highlight of the film is Sinbad's (Kerwin Matthews) duel with a living skeleton. Ray was amazed when the British censors cut the scene on release, believing it would be unsuitable for children, though it would be restored in later prints. Though a little juvenile at times for the more mature viewer, the film is enhanced by the score of Bernard Hermann, his first of four Harryhausen films. Unlike most of Ray's earlier features, which usually had one main animated char-





acter, **7TH VOYAGE** features an assembly of creations, a concept which would be repeated in most of his subsequent films. It marked a significant advance in Ray's animation and proved to be a major box office attraction. Its success inspired a virtually scene-for-scene rip-off, **JACK THE GIANT KILLER**, from producer Edward Small.

Ray turned to classical literature with an adaption of Jonathan Swift's satirical tale *Gulliver's Travels*, titled **THE THREE WORLDS OF GULLIVER**, again with Kerwin Matthews in the title role. Although little stop motion animation was called for, Ray had to use extensive matte shots in order to give the impression of a giant sized Gulliver. As the matte process was not particularly well developed in America, Ray decided to use the more advanced British version. A combination of the simplification offered by British techniques and the great many locations around Europe that could double as lost islands and the like, would lead to Ray basing himself in England, where he has remained since 1962.

Classical literature was again the inspiration for Ray's next movie an adaption of Jules Verne's novel **MYSTERIOUS ISLAND**.

Near the end of the American Civil War, a group of Union soldiers escape from a Confederate prison in an observation balloon and are swept by a violent storm to an apparently uninhabited where they encounter all manner of gigantic creatures. It becomes apparent that they are not alone, but are watched over and helped by Captain Nemo (Herbert Lom), who is searching for a way to bring about worldwide peace. As is usually the case in such scenarios,

the film ends with a volcanic eruption, and the survivors pledge to continue Nemo's quest for peace. The film is saved from mediocrity by several animated set pieces including giant bees, a giant crab, a prehistoric bird and a giant mollusc.

In contrast to its somewhat uninspired predecessor, **JASON AND THE ARGONAUTS** (1963) is Ray's most perfectly realised film. Reputed to be Ray's personal favourite, his first venture into Greek mythology takes advantage of every opportunity to entertain that the story presents. Often in the past





the story had merely been the framework in which to showcase Ray's effects. But with **JASON** the script complements the effects perfectly, and vice versa, with one sequence flowing seamlessly into the next. The supporting cast reads like a who's who of British character actors, with Michael (REVENGE OF FRANKENSTEIN) Gwynne as a fortuneteller/Greek God, Nigel (COUNTESS DRACULA) Green as Hercules, Laurence Naismith as the ship-builder, and Patrick Troughton in his pre *Dr. Who* days as a blindman. The film offers an assortment of animated creations: the bronze titan, Talos; the hideous harpies; and the multi headed hydra which Jason must overcome in his quest for the fabled golden fleece. The most celebrated sequence, however, is the climactic battle with not one, but seven skeletons. The scene was the most technically complex sequence Ray had animated up to that time, and as a result it took four and a half months to film. Rounded off by a superbly effective score by Bernard Hermann, **JASON** is Ray's most complete film, and deservedly among the top ten movies in Britain that year.

The work of H.G. Wells was to receive the Harryhausen treat-

ment with the filming of **FIRST MEN IN THE MOON** (1964). Played as a comedy sci-fi adventure, it was Ray's first (and last) film to be shot using the widescreen process. When a Union Jack is discovered on the Moon by United Nations explorers, the only surviving member of an 1899 lunar expedition recounts his amazing story. Unlike most of Ray's previous films, this particular offering doesn't feature a great deal of stop motion work, and Ray even had to reluctantly allow children in suits

to be filmed as the insect-like selenites in order to save time. Following the success of **JASON**, the film was something of a disappointment, and Ray's creations lack the usual characterisation.

Ray took a break from working with Charles Schneer when he collaborated for the only time with Hammer Films. By the mid-sixties Hammer were, of course, established as producers of gothic horror, but they had always been willing to diversify their product, and consequently they enlisted Ray's help when they decided to remake Hal Roach's 1940 production **ONE MILLION YEARS BC**. Effectively making use of the Canary



Islands, the film features several prehistoric beasts: an allosaurus; a ceratosaurus, a pterodactyl; and an archelon (giant turtle). Because of the time factor (and of course time meaning money) a planned brontosaurus attack was never animated. Bereft of any proper dialogue, save for grunts, groans and a rudimentary prehistoric language, the film is basically a love story featuring members of opposing tribes. Apart from Ray's animation, the most memorable aspect of the film remains Racquel Welch in an animal skin bikini (complete with prehistoric eye shadow!).

In 1942 Willis O'Brien had started pre-production work on a project called *Gwangi*, involving cowboys and dinosaurs. Unfortunately, like a number of O'Brien's projects it was cancelled. Looking for another suitable story, Ray decided to revive his mentor's project, and **THE VALLEY OF THE GWANGI** (1969) was the result. Although it contains some of Ray's best work, including the cowboys roping of the Gwangi (an allosaurus) which took five

months to animate, the film was a box office failure, due largely to Warner Brothers-Seven Arts giving it no proper publicity campaign and poor distribution. Though the first half of the film is largely spent on character development and establishing the plot, it speeds up once Gwangi makes his appearance. Captured and displayed in Kong like fashion, Gwangi predictably goes on the rampage before meeting his doom in a blazing cathedral.

The Schneer/Harryhausen combination finally returned to the source of one of their greatest hits with **THE GOLDEN VOYAGE OF SINBAD**. Although not a direct sequel to **7TH VOYAGE**, it does recapture much of the mystical atmosphere of its predecessor. It features John Phillip Law (**BARBARELLA**'s blind angel) as Sinbad, genre favourite Caroline Munro as a slave girl, Tom Baker in an effective role as the villainous Koura, and Martin Shaw as Sinbad's second in command. Shot in Madrid and Majorca, **GOLDEN VOYAGE** manages to incorporate mythical figures

associated with both Asiatic and Greek legends. The film proved a financial success, and to some extent made up for the disappointing returns of **GWANGI**.

In contrast to the decade and a half between **7TH VOYAGE** and its follow up, **SINBAD AND THE EYE OF THE TIGER** (1977) immediately followed its predecessor



in the series. This time Sinbad travels to the lost continent of Hyperborea to break a spell which has turned a prince into a baboon. The cast includes Patrick (son of John) Wayne as Sinbad, Taryn (daughter of Tyrone) Power, Jane Seymour and Patrick Troughton making another appearance in a Harryhausen feature. Despite an abundance of animated creatures, the film lacks the credible mythical atmosphere of the previous Sinbad films and nothing particularly stands out in memory.

Ray returned to Greek mythology when MGM agreed to fund **CLASH OF THE TITANS** after Columbia dropped out. The film had the biggest budget of any Harryhausen feature, though as Ray was to point out, this was largely accounted for by the extensive stop motion required and a star cast including Laurence Olivier, Ursula Andress, Maggie Smith, Burgess Meredith, Claire Bloom and Flora Robson, with Harry Hamlin as Perseus, and Judi Bowker as Andromeda. Due to technical difficulties which increased the work load, for the first time since teaming up with Willis O'Brien, Ray found himself working alongside other animators: Jim (**WHEN DINOSAURS RULED THE EARTH**) Danforth and newcomer Steve Archer. Due to these technical problems, some of the animated sequences didn't quite work as well as intended, though the prince turned monster Calibos and the Gorgon, Medusa, are well realised. In stark contrast to the fate of that **THE VALLEY OF THE GWANGI** had received, **CLASH OF THE TITANS** was released with a publicity campaign of **STAR WARS** proportions. However, despite the best efforts of all concerned, the film didn't quite recapture the spirit of Ray's first venture into the realms of the Greek Gods some eighteen years earlier.

Four years after **TITANS**, Ray announced to the audience at a San Jose Film Festival that he would not be animating the next Charles Schneer project, **FORCE OF THE TRO-**

JANS, he was in fact retiring. The prospect of spending up to a year animating a film in the painstaking stop motion process, not to mention all the pre-production work that such a film entails, was now too much to contemplate. Although he inevitably misses the work from time to time, Ray has taken the opportunity to spend more time with his family, make bronze replicas of some of his famous creations, regularly attend film festivals and conventions, and look back on a career unprecedented in his chosen profession.

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B & W. Director Ernest B. Schoedsack.
Arko Productions/RKO Radio

THE BEAST FROM 20,000 FATHOMS

(1953) B & W. Director Eugene Lourie.
Warner Brothers.

IT CAME FROM BENEATH THE SEA

(1955) B & W. Director Robert Gordon.
Columbia/Clover Productions.

EARTH VS FLYING SAUCERS (1956)

B & W. Director Fred F. Sears.
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THE ANIMAL WORLD (1956)

Colour. Director Irwin Allen.
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20 MILLION MILES TO EARTH (1957)

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Colour. Director Nathan Juran.
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ONE MILLION YEARS BC (1966)

Colour. Director Don Chaffey.
7 Arts/Hammer Films/20th Century Fox

THE VALLEY OF THE GWANGI (1969)

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THE GOLDEN VOYAGE OF SINBAD

(1974). Colour. Director Gordon Hessler.
Columbia.

SINBAD AND THE EYE OF THE TIGER

(1977). Colour. Director Sam Wannamaker.
Columbia.

CLASH OF THE TITANS (1981)

Colour. Director Desmond Davis.
MGM



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NIGHTS OF THE LIVING DEAD

DAN GALE COMPARES ROMERO'S ORIGINAL CLASSIC WITH
TOM SAVINI'S REMAKE.....THEY'RE COMING TO GET YOU....!



As part of a (hopefully) regular series of reviews on the classics, **WBD** proudly invites you to sample the old and the new: how it was originally intended, and how the money grabbing bosses of Horrorwood have chopped and changed the classics of yesteryear into often mutated, unrecognisable money spinners that today's audiences lap up, usually because of a fondness for the originals. We start with the paranoia spectacular **NIGHT OF THE LIVING DEAD**.

George A. Romero is a pleasant enough chap. A bit tubby, going slightly grey, rather like the average neighbour - the one who always runs out of sugar and asks you to bail him out. Funny that such a nice man should conceive such a revolting idea as **NIGHT OF THE LIVING DEAD** (1968). How did he spend his childhood?

What was it about the dead that fascinated him so? Did he have other first projects in mind? Whatever, he created a masterpiece that has never dulled over the years. Some have said the same about **DRACULA** (1931), yet it's more than obvious today that it's quite a boring little film, no matter how well it did, or how good Lugosi's performance is. But no one can fault **NIGHT**, because it's just so damned good!

Yes, the budget does show (right from the opening credits up to the disturbing still pictures used as end credits) but it is the lack of money that makes the film so impressive. The idea that a man could make such a real film, with so little money, with unknown

actors over a few weekends in his home town that would go on to become a huge hit and a classic of the genre **AND** influence many films to come (many of them inferior beyond belief, even with bigger budgets) is almost as startling as the film itself.

You know the plot. The dead come back to life. That's it! No twists, no turns, no double agents, no dinosaurs. The dead walk and that's it. Why they walk is another matter

and it's been glossed over intentionally in the script, perhaps to avoid any scientific impossibilities that the egg heads in the audiences would pick out. A small excuse - something about a satellite coming back to earth with a strange radiation on board - is mentioned during a news bulletin (this clip stars Romero himself) but admit all the

other suggestions and panic, it seems like just one of many reasons that could all be just as probable.

Whilst visiting their mothers grave, Johnny and Barbara are attacked by a drunken looking ghoul who kills Johnny and causes Barbara to wreck their car. She runs into a local farmhouse in panic and meets up with a few other people who have all encountered the growing numbers of ghouls that seem to be appearing all over the countryside. Together they stand ground at the house and keep relatively safe, until internal bickering between them starts becoming almost as much a threat as the zombies themselves. It is also pointed out that the



ghouls gain the urge to eat the living (though this is not necessary for them to survive) adding even more horror to the situation, in that the ghouls' actions are needless (Try telling them that).

The film was directed by Romero and the talky script (with plenty of action) was by Romero and co-producer of the remake John Russo. With such a minor hit on his hands, Romero found it hard to escape from the zombie genre, and his next few films passed by unseen by most of the nation (they included **THE CRAZIES** [1973]). After a while he decided to do it all again with a sequel to **NIGHT**, called **DAWN OF THE DEAD** (1979). (See article in issue 1 of *WBD*). This is now a classic of the horror genre, mainly because of its amazing speed and ability to mix horror with humour. Then came a much toned down version of an idea Romero had had for a third film,

titled **DAY OF THE DEAD** (released in 1985). George had

wanted a more elaborate topper, with armies of trained living dead fighting the battles for the humans, but the budget did not allow this. The finished result is not as big a disappointment as some insist: though the film is technically more impressive because of the special effects, it doesn't have as much fun in it as the other films - the zombies are far more of a threat than the clowns they were in certain scenes in **DAWN** - but it does have a wonderfully tight atmosphere of claustrophobia, only allowing the audience to breathe moments before the next scare!

Anyway, I'm wandering, these films are not being reviewed here! It's the original and remake I wish to discuss. One thing that strikes the viewer of these first three films is "Don't the zombies move slowly!" (Indeed in some rip offs such as the dire **THE BEYOND** (1980), the zombies couldn't move any slower or else they'd be walking backwards! They are of no threat whatsoever!) In the original though, the first zombie that we see actually moves quite fast (the graveyard ghoul played by Bill Hinzman). His startled expression, without any grisly make up (perhaps he was not long dead) his shock of hair standing upright, his Rod Sterling-style suit and ribbon tie and his extended arms make him one of the most memo-



*ABOVE: A zombie actor gets squibbed for a scene in the original **NOTLD***

rable faces from sixties cinema.

In the remake (directed by make up expert Tom Savini in 1990, released two years later in Britain, and produced by mogul Menahem Golan, ex of Golan/Globus productions, Cannon Films' most exploitable producers) the graveyard ghoul is nowhere near as memorable. In fact, though the 1968 film's ghouls are given only slight characterisations, the remake does away with them altogether, making them all just shambling, unimportant villains. In both **DAWN** and **DAY** throughout, the same zombies are shown doing various tasks or stumbling about shopping malls etc.; only to be referred to later, thus giving them slight characters. (For example in **DAWN**, there's the bald hippie who attacks one of the heroes, a visually unique monster that we see several times before the actual attack, thus giving it a slight meaning to 'life'. Then there's 'Bub', the trained zombie in **DAY OF THE DEAD**, who has one of the best characterisations in the film!) In the remake this is not the case. No zombies reappear (except the reappearance near the middle of the graveyard ghoul, the floral wreath still embedded in his shoulder from its attack on Barbara at the start of the film). In the 1990 film the graveyard zombie is played by Greg Funk. According to the Hollywood rule of remakes, the most startling scenes from the originals must always be screwed up when the remake attempts them, giving them no appeal whatsoever: Greg manages to screw this up perfectly. Nice one Greg.

The acting in all of the four Romero zombie-mans is remarkable. In all cases the casts are complete unknowns, some of whom have gone onto slight success because of the films (though never stardom). In the original the actors run around panicking and shouting at each other with acute realism, and the bizarre cheapness to the film gives it a documentary type look. It could almost be one of those dire BBC2 fly on the wall programmes about life among the gypsies (or whatever....life among the zom-



bies?). Our new Barbara is played by the excellent Patricia Tallman who also appeared in the Savini directed episode of **TALES FROM THE DARKSIDE**. She is far more 90's than the Babs of the 60's (who was memorable but hopelessly wimpish, played by Judith O'Dea). No longer does she wimper on the sofa, looking comatose for half the film. In some scenes she's taking the lead, saving the (panicking) men from certain death, just because she's the only one who's kept her cool! Thelma and Louise would have been proud.

I'm sure most people know what happens in the original's climax. It differs slightly in the remake, and though it's not quite as effective, it's a nice alternative and would have worked well in the '68 film. Barbara lives on to fight another day with a band of red necks (those who appear at the start of **DAWN** perhaps?) and the shots of her staring hypnotically into the cremation pile has

an oddly positive feel to it - far more so than the full stop ending of the original.

The remake was not a great success, but sequels have been made to far worse films, so maybe there is another series of adventures in store for Barbara. Who knows except George A. Romero.

The music is also worth a mention. Most of the 1968 films notes were stolen from other films (library music, which was recorded and hired out to any producers who couldn't afford a composer). It also has a bit of electronic music (like **FORBIDDEN PLANET**) which was used to great effect. The remake's music is mostly pretty bland rock style scoring, though the music at the end credits is rather good. Unfortunately, right at the start, the graveyard scene is accompanied with an awfully cheap sounding piece

of synthetic music (done on a keyboard, and boy does it show!) which ruins the effect quite a bit.

One other thing: the end credits of **NIGHT OF THE LIVING DEAD '90** feature an electrician in the technical crew by the name of Paul Wank. I kid you not! I feel sorry for you Mr. Wank, I really do. Luckily he was not responsible for any major parts of the films production (A Paul Wank Film?!). Self abuse jokes aside, both the films are great fun and worth a watch - regardless of having seen any of the other films in the series, even the original, which more than anything, gives an introduction to the world of zombies and sets down the rule for every living dead film in the years to come. Nothing more than that....."They're coming to get you, Barbara!"

FEAR
that deadliest
of all
emotions
clutching
at your
heart
the....

**NIGHT
OF THE
LIVING
DEAD.**

starring JUDITH O'DEA · DUANE JONES · MARILYN EASTMAN · KARL HARDMAN · JUDITH RIDLEY · KEITH WAYNE
Produced by Russell & C. Screened and Edited by George A. Romero. Screenplay by John A. Russo. A White Eagle Productions Presentation. Distributed by Miramax Film Corporation Ltd.

CELLULOID HORRORS

BY
ERIC McNAUGHTON

**A LOOK AT THE FUN
& FRUSTRATION OF
COLLECTING HORROR
ON 16MM & SUPER 8**

When I was about 13 years old my mum and dad bought me an old second hand silent 8mm projector. I remember the first (and only!) film I bought was a 200 foot silent black & white extract from **WAR OF THE COLOSSAL BEAST**. And it was magic! To actually have a *real* film I could watch again and again (the idea of videos was something unimaginable in the days of 1974!).

I can't remember how many times I watched that little film. I made my parents sit through it; my sisters sit through it; any visiting relatives or neighbours had to have a dose; and I think every kid in the area got to see that film! That old projector had seen better days and it finally gave up the ghost and packed in, but not before burning my precious film. And that was that for 20 odd years.

During those years videos had come into being and I now owned hundreds of films from the classics to obscure films I never

thought I'd get to see. But still at the back of my mind there was the thought of that old projector and the fun filled summer of 1974 when our front room had become a mini cinema.

Early last year I decided to take the plunge and buy myself a projector. Of course, in the intervening years they had gone out of fashion, as had the films you could once buy from the likes of Dixons. So the first thing I had to do was track down a projector. This was easier said than done as I had no idea where to start. Every week I scoured the local papers and ad-mags until one day I spotted an ad for projectors for sale.

And so I ended up buying a beautiful Elf 16mm projector. I ended up with a 16mm machine because the guy I bought it off had sold all his Super 8 projectors. Film enthusiasts usually do it the other way around (Super 8 first, then 16mm), but what the hell, it was a projector and you do get a better quality of picture from a 16mm. I was also lucky enough to get two great 1600 foot reels of film that day - a Marx Brothers compilation and the final reel of Hammer's **COUNTESS DRACULA**.

As you can imagine, as soon as I got home I





had the projector set up in the front room and was watching **COUNTESS DRACULA**. How that magic came flooding back! It was like **CINEMA PARADISO** in Nottingham!

The biggest problem I found with 16mm was actually finding films. While there's hundreds of titles and shorts on Super 8, 16mm was a little harder to track down and invariably expensive (£80 to £250 for a second hand feature, depending on the title). Bizarrely, if you fancy titles like *"The History of the Trumpet"* or *"Wheatgrowing in Canada in the 1950's"* you're spoilt for choice!

Hence my decision to buy a Super 8 sound projector as well. Again this proved harder to track down than I had thought. But eventually I was the proud owner of a Super 8 machine. And then every Film Fair was paradise - grabbing what 200 and 400 foot extracts I could. As for 16mm, I've managed to make contact with other enthusiasts and am slowly building up that side of my collection.

Although the coming of video sounded a death knell for Super 8 as it was Hammer horrors are still regularly released in brand

new prints on Super 8. And the upside is you can pick up some real bargains on the huge second hand market (for example I recently got 4 x 400 foot reels of **THE DEVIL RIDES OUT** in colour and sound for only £30!).

Thanks to the generosity and help of Harry Nadler I had my first film show at the end of last year where we

showed Vincent Price in **THE LAST MAN ON EARTH**, an excellent film based on Richard Matheson's *"I Am Legend"*. A great time was had by all and I've plans to make this a regular event for fans in the area.

In the meantime the search goes on for 16mm and Super 8 films. I've already managed to collect everything from **BRIDE OF FRANKENSTEIN** to **JAWS**. There really is no thrill like it! And who knows, perhaps one day I'll come across **WAR OF THE COLOSSAL BEAST**!

If you're interested in cine film drop a line to any of the following:

HARRY NADLER, 5 SOUTH MESNEFIELD ROAD, SALFORD, MANCHESTER.M7 3QP
PETER HEMSTOCK, 65 THE GREEN, SWANICK, DERBYSHIRE. DE55 1AP
PAUL FOSTER FILMS, 38A HILL STREET, BRADLEY, BILSTON, W. MIDLANDS. WV14 8SB

DERANN FILM SERVICES, 99 HIGH ST., DUDLEY, W.MIDLANDS DY1 1QP
DEBONAIR DISTRIBUTORS, 96 LOWER FORD STREET, COVENTRY. CV1 5PW.



DRACULA

PRINCE OF DARKNESS



NEEL BARROW BRAVES THE WILD CARPATHIANS TO TRACK DOWN A STRANGELY SILENT LORD OF THE UNDEAD IN HAMMER'S MUCH UNDERRATED SEQUEL

CAST & CREDITS

CHRISTOPHER LEE (Dracula), BARBARA SHELLEY (Helen), ANDREW KEIR (Father Sandor), FRANCIS MATTHEWS (Charles), SUZAN FARMER (Diana), CHARLES TINGWELL (Alan), THORLEY WALTERS (Ludwig), PHILIP LATHAM (Klove), WALTER BROWN (Brother Mark), GEORGE WOODBRIDGE (Landlord), JACK LAMBERT (Brother Peter), PHILIP RAY (Priest), JOYCE HEMSON (Mother), JOHN MAXIM (Coach driver).

Music composed by JAMES BERNARD, Musical Supervisor PHILIP MARTELL, Director of Photography MICHAEL REED, Production Designer BERNARD ROBINSON, Supervising Editor JAMES NEEDS, Production Manager ROSS MACKENZIE, Editor CHRIS BARNES, Assistant Director BERT BATT, Camera Operator CECE COONEY, Art Director DON MINGAYNE, Sound Recordist KEN RAWKINS, Sound Editor ROY BAKER, Continuity LORNA SELWYN, Make-up ROY ASHTON, Hair stylist FREIDA STEIGER, Wardrobe ROSEMARY BURROWS, Special effects BOWIE FILMS LTD., Stills photographer TOM EDWARDS*, Publicity Officer TONY TWEEDALE*, Screenplay JOHN SANSOM+, from an idea by JOHN ELDER ^, based on the characters created by BRAM

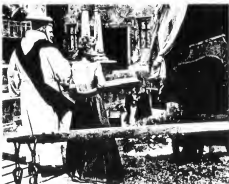
STOKER, Executive Producer ANTHONY HINDS*, Directed by TERENCE FISHER.

*Uncredited in final print + Pseudonym for JIMMY SANGSTER ^ Pseudonym for ANTHONY HINDS

A Seven Arts - Hammer Film Production. Certificate X. Running time 90 mins (approx). Length 8,087 feet. Filmed in Techniscope and Technicolour. Produced at Bray Studios. Distributed by Warners (UK) and Twentieth Century Fox (USA).

SYNOPSIS

In the Carpathian Mountain region of Transylvania, ten years after the destruction of Dracula at the hands of van Helsing, fear and superstition is still rife. Father Sandor,



the Abbot of Kleinberg, stops the staking of a recently deceased girl, chastising the local priest for encouraging the villagers' fear of the long dead Count.

Upon entering a local inn Sandor meets four English travellers whom he warns not to go to Karlsbad, especially the castle. They ignore his advice, but their coachman refuses to go any further and they are left stranded. Contemplating their next move,

ellers be made welcome.

They retire for the night, but are disturbed by Klove who is dragging a trunk along the corridor. One of them, Alan, goes to investigate and is ambushed by Klove who stabs him. Klove then proceeds to hang Alan's body over the casket of his master, Count Dracula. Pouring Dracula's ashes into the casket, he then slashes Alan's throat, his blood rejuvenating Dracula. Klove then per-



7/26

they are approached by a driverless carriage. They board the coach but against their wishes the horses take them to the very castle Sandor warned them about.

They enter the seemingly deserted castle and are surprised to find four places set for dinner and their luggage deposited in bedrooms. They are greeted by the eerie Klove who serves dinner and informs them that it was his deceased master's wish that trav-

suades Alan's wife Helen to reluctantly go down to the crypt, where she becomes the Count's first victim.

The next morning the remaining travellers, Charles and Diana, are perplexed to find their companions missing. Charles investigates and finds the body of Alan in a trunk. Meanwhile Diana is approached by Helen, herself now a vampire, but Dracula appears to claim Diana for himself. Charles man-

ages to rescue Diana and they escape in a coach which eventually loses a wheel and crashes. Fortunately Father Sandor finds them and takes them back to his monastery.

Dracula and Helen gain entry to the monastery with the help of Ludwig, another traveller who was unhinged by an experience near Castle Dracula twelve years previously. Helen is caught by the monks and staked, but Dracula manages to abduct Diana, and with Klove driving the coach, heads for his castle. Charles and Sandor head off after them. Charles shoots Klove, but the driverless coach continues its journey.

The horses make it back to the castle, but the coach crashes and Dracula's coffin is thrown onto the ice of the frozen moat. Charles runs to the coffin, stake in hand, but the sun sets and Dracula is able to overpower him. In a vain attempt to save her husband Diana shoots at Dracula, but misses and hits the ice. Sandor is resigned to the fact that bullets are no good against a vampire, but the water flowing through the hole in the ice made by the bullet gives him an idea. He fires at the ice, causing it to break up under Dracula's feet. Dracula falls into the running water beneath the ice, fatal to a vampire. Dracula's reign of terror is once



again ended.

PRE-PRODUCTION/CASTING/FILMING

Working from a storyline by Anthony Hinds, Jimmy Sangster's screenplay went through several title changes: **DRACULA II, DISCIPLE OF DRACULA** and **THE REVENGE OF DRACULA**. Sangster had made a name for himself writing many of Hammer's early gothic horrors, but after branching out into **PSYCHO**-like thrillers, he no longer wished to risk being typecast as a writer of gothics, therefore he used the pseudonym John Sansom. Hammer submitted the script to the British Board of Film Classification (BBFC) before filming, and they were forced to make several compromises before it was finally passed. Among the censor's many objections were Alan's planned decapitation (altered to a throat slashing), Diana licking the blood from Dracula's chest (toned down) and Charles breaking Dracula's wrist in an attempt to free himself (eliminated altogether). Exactly why Dracula was to remain mute throughout the film is open to speculation. Christopher Lee maintains it was because he objected to the dialogue he was given, while Tony Hinds doesn't recall Lee being given any dialogue.



The film was given a budget of just over £100,000, part of which was spent on

designing and building a new Castle Dracula. Camera angles would disguise the fact that the castle, built by Bernard Robinson and his talented team, was only one storey high, with matte paintings being used in long shot. As a cost cutting exercise, the film was shot back-to-back with **RASPUTIN THE MAD MONK**. Dracula's castle would be redressed, and several of the same cast, including Lee in the title role, would appear in **RASPUTIN**.

Christopher Lee had avoided reprising his role as the Count because of the fear of being typecast like Bela Lugosi before him. By 1965 he felt he had played enough varied roles to allow him to return as Dracula. Barbara Shelley, a former model, had spent several years in Italian films, before returning to England where she became



typed as a horror actress. Her other Hammer appearances include **CAMP ON BLOOD ISLAND** (1958), **THE GORGON** (1964), **RASPUTIN THE MAD MONK** (1966), and **QUATERMASS AND THE PIT** (1967). Scottish character actor Andrew Keir was usually associated with stern roles. Like Barbara Shelley, he also has several Hammer credits under his belt, including **THE LADY CRAVED EXCITEMENT** (1950), **PIRATES OF BLOOD RIVER** (1960), **QUATERMASS AND THE PIT** (1967) and **BLOOD FROM THE MUMMY'S TOMB**

(1971). In addition, he can also be seen alongside Peter Cushing as the resistance leader in **DALEKS INVASION EARTH 2150AD** (1966).

Francis Matthews also had previous Hammer experience appearing in **THE REVENGE OF FRANKENSTEIN** (1958) and he would immediately follow up **PRINCE OF DARKNESS** with an appearance in **RASPUTIN**. One of his more unique claims

to fame is that he provided the voice of the title character in Gerry Anderson's '60s puppet series **CAPTAIN SCARLETT!** Australian Charles Tingwell had previously made something of a name for himself in **EMERGENCY WARD TEN**. The late Thorley Walters and George Woodbridge were among the most distinguished of Hammer's regular supporting

actors. Walters began in Shakespearean roles, and later appeared in comedies such as **BLUE MURDER AT ST. TRINIANS** (1957) and **TWO WAY STRETCH** (1960). Among his more notable Hammer appearances are **FRANKENSTEIN CREATED WOMAN** (1967) and **VAMPIRE CIRCUS** (1972). Devonshire native George Woodbridge would consistently appear in brief roles over the years in numerous Hammer productions, sometimes as a janitor or policeman, but more usually as a publican.

DRACULA PRINCIPE DE LAS TINIEBAS

CHRISTOPHER LEE





Filming commenced on 26th April 1965 and was completed just under 6 weeks later on 4th June. Besides the Bray back lot, Hammer's usual haunt, Black Park was used to double for Transylvania. Peter Cushing agreed to Hammer using the original films finale (in which he of course played Van Helsing) as a prologue. Much to his surprise Hammer showed their appreciation by paying for the repairs to the roof of his house. This reprised scene was wreathed in 'flash back mist' to disguise the fact that it wasn't shot in the widescreen process used in **PRINCE OF DARKNESS**.

There were a series of mishaps during filming: Barbara Shelley swallowed one of her artificial fangs; Christopher Lee lost one of his 'blood shot' contact lenses on the 'frozen moat' and was in agony when it was found and put back in with some of the moat's salt solution (used to simulate ice) still on it; Francis Matthews hurt his back falling onto a mallet; while Lee's double, stuntman Eddie Powell, nearly drowned performing the latter stages of Dracula's demise. Francis Matthews' younger brother Paul shot some home movie footage of the exterior of Castle Dracula. Some of this footage would appear in the Hammer documentary **FLESH AND BLOOD**, and later on a

Hammer laser disc box set and the video **THE MANY FACES OF CHRISTOPHER LEE**. Composer James Bernard revamped (sorry couldn't resist that one!) his famous 'Dra-cu-la' theme, which was used throughout **PRINCE OF DARKNESS**.

ON RELEASE/THE CRITICS

The film was given a trade show the week before Christmas 1965 and went on general release in Britain on 9th January 1966. Besides filming **PRINCE OF DARKNESS** and **RASPUTIN** back to back, Hammer also shot **PLAGUE OF THE ZOMBIES** and **THE REPTILE** back to back, both being set in Cornwall. In an attempt to disguise the similarities of the sets Hammer paired the Dracula film with **PLAGUE OF THE ZOMBIES** and released **RASPUTIN** with **THE REPTILE**.

In the USA cut out 'Dracula fangs' were given to the guys, with 'zombie eyes' for the girls. It's tempting to say that it could only happen in America, but such publicity stunts were prevalent on both sides of the Atlantic. The film did well at the box office. Christopher Lee, despite his reservations on the way the role was being presented, would appear in all but one (**THE LEGEND OF THE 7 GOLDEN**

DEAD FOR TEN YEARS



DRACULA

PRINCE OF
DARKNESS

LIVES AGAIN!

STARRING CHRISTOPHER LEE
BARBARA SHELLEY ANDREW NEW
Produced by HAMMER FILMS LTD. London
© 1966 HAMMER FILMS LTD.
A LIONEL LINCOLN PRODUCTION
Released by LIONEL LINCOLN



VAMPIRES) of Hammer's subsequent Dracula's.

'The Daily Worker', January 8th 1966:

"For those who have suffered the worst excesses, it is a comparatively tame affair. Nevertheless, it was only the utmost devotion to a critic's duty that kept me in the cinema to the end. I really didn't want to sit there, and be subjected to such a whipped up atmosphere of phoney alarm".

'Variety', January 19th 1966:

"After a slow start some climate of eeriness is evoked but more shadows, surprises and suggestion would have helped. Christopher Lee, an old hand at the horror business, makes a latish appearance, but dominates the film enough without any dialogue".

'Time Out' David Pirie:

"Full of sensual mysteriousness which Hammer used to achieve so effortlessly during their long occupation of Bray Studios.....though it tails off, the first hour has real grandeur as Dracula's servant uses a prudish Victorian couple to effect his master's restoration".

COMMENT

Although the film had the unenviable task of following Hammer's original **DRACULA**, the film many consider to be the studio's masterpiece, **DRACULA PRINCE OF DARKNESS** is a somewhat better film than some observers would have us believe. It was Terence Fisher's third and final vampire film, and despite a somewhat unoriginal script, he succeeds in building up an eerie atmosphere which he then devastatingly shatters with Klove's murder of Alan. Contrary to popular opinion, while an actor of Peter Cushing's calibre would obviously be missed, Andrew Keir as the outspoken Father Sandor is a worthy replacement for Van Helsing.

Likewise, Barbara Shelley is convincing as both the prudish Helen (just watch her diss-

aproving expression as Sandor warms his backside by the fire) and a sexually ambiguous vampire (she tells Diana "You don't need Charles"). Despite the handicap of having no dialogue, Christopher Lee would again prove his ability to act using just expressive eyes and body language. For further example, watch closely his portrayal of the title role in **THE MUMMY**(1959) (arms extended pleading to the woman he believes to be the reincarnation of his long lost love), and also his creature in **THE CURSE OF FRANKENSTEIN**(1957), as he turns away from the gaze of Paul Kremp, ashamed at his pathetic existence.

It's interesting to note just how much of Bram Stoker's novel is incorporated into this sequel which was overlooked by the original film. Perhaps most obvious is the character of Ludwig who is Renfield in everything but name. The scene in which Dracula attempts to convert Diana to vampirism, though he is interrupted, is almost identical to Dracula's seduction of Mina in the novel. Stoker's premise that a vampire cannot cross a threshold uninvited (one of the more eccentric of elements of vampire lore) is also incorporated, while a vampire's fear of running water is changed to the extent that it is now fatal in the film.

Although Dracula had reigned for more than a century before he met his match in Van Helsing (according to the film's opening narration), this time Dracula's reign is brought to an abrupt end almost as soon as it has begun. However with so many things to avoid: stakes, garlic, running water, anything holy, and in later films lightning and even hawthorne bushes, Dracula was never likely to last long in a Hammer film. During this brief outing, almost every appearance of Dracula is a duplicate of scenes from the first film. Old Drac must be a quick dresser, for after being reconstituted naked, he appears fully clothed in just over a minute of screen time!

Francis Matthews as Charles plays a far more prominent part in the tracking down of Dracula than Michael Gough's Holmwood had. While Holmwood was content to let Van Helsing do the dirty work while he comforted his wife Mina, Charles lets Sandor do the comforting while he sets about staking the Count himself. Indeed, Sandor is resigned to being unable to help Charles (surely a man of his resourcefulness could have at least temporarily warded Dracula off with a crucifix) until Diana's attempts to shoot Dracula give him an idea.

Then we come to the mysterious Klove. Where exactly did he emerge from? There is no mention of him in the first film. Also, why wait ten years to resurrect his master when he could easily have abducted one of the locals for the purpose?

Although it has its flaws, most notably a lack of originality, **DRACULA PRINCE OF DARKNESS** is still worthy of being called a Hammer horror classic. It is equal to and considerably better than most of the subsequent Hammer Dracula's.





Dear Eric,

Your issue 7 of WBD is well up to your usual high standard. I especially enjoyed the article/interview on **GREASEPAINT AND GORE**. Bruce Sachs and Russ Wall are two terrific people and I do hope their project eventually sees the light of day and fans can get hold of a copy of the finished show. There must be enough of us who would be rushing to buy it! Did you get to see the portfolio of Peter Cushing's drawings and paintings that Russell had at the Festival? Fascinating! Peter had drawn his own characters for various films and others too, in amazing detail.

Keep on including Karloff info in your magazine - good to know it isn't just Neil Pettigrew, Tony Meadows and myself who are die hard fans of the master. I've a nice little 16mm short film called **HOLLYWOOD HOBBIES** which includes a clip of Boris playing hockey in the early 1930's.

All my best

HARRY NADLER

SOCIETY OF FANTASTIC FILMS
SALFORD, MANCHESTER.

Dear Eric,

I'm surprised just how many people prefer the vintage fantasy films to the modern, so called 'splatter movies', the one area of fantasy films I genuinely loathe. As for WBD

5/6; the range of films covered is fine, but I'd like to see more on 50's sci-fi, Ray Harryhausen and Amicus/Tyburn productions. I found some of the articles a little shorter than I would have preferred, but I realise that information is a lot easier to come by on some films than others.

I'd prefer that WBD was in an A4 format rather than A5. The artwork throughout is outstanding and there's an impressively wide range of stills and poster reproductions. If first impressions are anything to go by then both yourself and your contributors have much to be proud of.

Now to WBD 7. It has an impressive range of stills and illustrations and a variety of articles. In fact something for everyone. I'm glad to see a number of quite lengthy articles. As Chris Lee might say, it really gives me something to get my teeth into! I particularly enjoyed the Phil Leakey/Roy Ashton piece and the **FRANKENSTEIN** review. I've always thought the film was unfairly overshadowed by **BRIDE OF FRANKENSTEIN** and of the two I prefer the original. With the vast amount of movies yet to be featured there should be enough material to keep WBD going for many more years.

NEIL BARROW

STOKE-ON-TRENT.

Dear Eric,

I really must congratulate you on issue 7 of **WE BELONG DEAD** - it really is excellent and first rate; well done! Some tremendous photos, artwork and excellent articles comprise to make it a thoroughly enjoyable and interesting read; I particularly liked the items on Tod Browning and the 'Invisible Men' films, in fact everything! I had to raise a smile when you mentioned about horror fans who are also into the Marx Brothers - here's another one to add to the list! I don't know quite what it is, but their films are just wonderful anarchic delights.

BRIAN HOLLAND

EDITOR OF THE CUSHING COURIER
CHEADLE, CHESHIRE.

Dear Eric,

Thanks for issue 7 of **WE BELONG DEAD**, which in my opinion is the best yet. The magazine has really come together now. I like the A5 format, the layout and the look of the magazine. Well done! Enjoyed all the articles, especially Dan's **WEREWOLF OF LONDON** piece (love his sense of humour) and Darrell's **RKO** article, which he beat me to! Went to Manchester recently and picked up **THE CINEMATIC SCRAPBOOKS**. I especially enjoyed the clips of **ROUTE 66** with Karloff, Chaney and Lorre and Lugosi's **CASA DE TERROR**. Never seen any of that one before. I also picked up a copy of that wonderful *Complete Films of Vincent Price* book. I totally agree with your comments. Excellent value for money.

NEIL OGLEY
SHEFFIELD.

Dear Eric,

Many thanks for the new issue of **WBD** which lived up to all expectations. It looks absolutely great in its neat A5 format and the standard of articles is improving all the time. The 'Invisible Man' movies haven't been covered much before so Gary Holmes' extensive piece was enlightening - as was the interview with Bruce Sachs. I think all us **WBD** readers should club together and hold a **Tv** company hostage until they show the **GREASEPAINT AND GORE** documentary. The piece on the Karloff **FRANKENSTEIN** (still the best ever Frank movie!) and the Karloff **MUMMY** were superbly researched and I appreciated the **RKO** article since the **RKO** horror movies of the 40's are some of my all time favourites. Overall a tremendous issue.

STEVEN WEST
FAKENHAM, NORFOLK.

Dear Eric,

I visited the Greasepaint and Gore exhibition at Bradford's Film Museum. It was the aspect of the Hammer Horror exhibit which prompted me to go and have a look round the museum at its celebration of 100 years

of movies from the British point of view. In fact only a small portion of the exhibition, entitled "*Magic Behind the Screen*" featured the work of Hammer's make-up men Ashton and Leakey. There was even a little mock up cinema within the museum which showed film clips from **THE CURSE OF FRANKENSTEIN**, **DRACULA** and **CURSE OF THE WEREWOLF**. Other non-horrific displays which were of interest to fantasy fans included work from Hitchcock, a display of stills and posters from Korda's **THINGS TO COME** and **THE THIEF OF BAGHDAD**, a film set reconstruction from Michael Powell's **THE RED SHOES**. The Picturesville Cinema, part of the Museum, has had a regular horror programme for a good few years. It kicked off in May 1993 with a one day event called "*Desire and Damnation - Traditions of British Horror*". There was a guest panel and two British horror films were screened - **DRACULA PRINCE OF DARKNESS** (1965) and **HELL-RAISER** (1987). Unfortunately I didn't manage to follow up the rest of 1993's horror screenings but I did get back into the swing of things in 1994 with screenings of **DEAD OF NIGHT** (1945), **THE WICKER MAN** (1973), **BEYOND BEDLAM** (1994) and a double bill tribute to Peter Cushing with **AND NOW THE SCREAMING STARTS** (1973) and **THE CREEPING FLESH** (1972). 1995 screenings included **RABID** (1976), **WILLARD** (1971), **PEEPING TOM** (1959) and **THEATRE OF BLOOD** (1973).

HOWARD T. PELL
KEIGHLEY, WEST YORKSHIRE

Dear Eric,

Thanks so much for sending **WBD** issue 7. I started reading it while screening **SENSE AND SENSIBILITY** - make of that what you will! Actually my sort of costume drama has to be Hammer!! Anyway I completed reading the issue while eating crackers (without cheese) in bed; sure there are other things you can do in bed - but that's not the point. The point is can you lend me twenty quid? Failing that can you wash out a pair of socks

for me? Can't you see what I'm trying to say? I love your magazine! Your publication has for me the two most important ingredients - that is it is informative and entertaining. Plus WBD has many extra points; apart from the excellent standard of writing it is well designed - good layout/artwork and a perfect size (A5) in that it fits into my overcoat and raincoat pockets!!

Delighted to read that you now have a 16mm projector. Putting on a "show" with film has a whole different feel to video doesn't it? I first started screening motion pictures in 1961 and the buzz of animated pictures has never left me. Film really is great stuff and knocks the spots off video.

**DAVE GOLD
DERBY.**

Dear Mr. McNaughton,
Thankyou for WE BELONG DEAD which was worth waiting for. Your mag is quite impressive being very informative and containing the info I have been looking for. I have always enjoyed reading about stars but it is their background and private lives that really interests me. I was most interested in the article on Lon Chaney Jr. as I have long been a fan of his since I first saw **THE WOLFMAN** over 50 years ago in the early 1940's! It was a coincidence that Neil Ogley should have quoted Vincent Price's statement that Lon Chaney was very sad, because of the line by Patrick Knowles spoken to Evelyn Ankers "*There is something tragic about that man*" - prophetic words indeed! I saw all the Lon Chaney films mentioned when they were released. The Inner Sanctum titles, **MAN MADE MONSTER**, **SON OF DRACULA**, **Frankenstein** and **Wolfman** films (what an insult when Universal sank to the depths with **ABBOT & COSTELLO MEET THE MONSTERS**). His playing of Lennie in **OF MICE AND MEN** was Oscar winning stuff, his character was so full of pathos as the retarded giant. He moved into horror films and his interpretation of the monster in **GHOST OF**

FRANKENSTEIN was completely different to Karloff, inasmuch as he played the monster as pure evil, whereas Karloff showed more pathos and appealed to the sympathy of the audience more.

I am also a great fan of King Karloff and it goes without saying he was and always will be the greatest monster of all - no one could ever surpass his portrayal of Frankenstein's creation. **THE BRIDE OF FRANKENSTEIN** is my favourite film. When I first saw it (sitting through the performance twice!) I left the cinema in a daze, the scenes were so hauntingly beautiful and the music, I only have to close my eyes and I can visualise every scene and the accompanying music so clearly today. Of course I have the tape of both films, 1931 and 1935, and have lost count of the number of times I've viewed them again. Franz Waxman was indeed a wonderful composer and I must say now a CD of the music has been released it is the best news I've had for ages!

I have seen countless horror films of all kinds over the years but when they are shown on TV it is like renewing acquaintance with old friends. With regard to your reference to **HOUSE OF WAX** (one of Vince's greatest films), I also saw this in the early 50's - one scene in particular when Charles Buckinski (later Bronson) suddenly leaps up from the bottom of the screen - there were screams galore from the audience! I remember we had to return the 3D glasses before we left the cinema. By the way I liked your contents page caption 'Published irregularly by Captain Spaulding Productions' - shades of Groucho Marx one of my favourite comedians.

I agree with you over the gory story lines of today, as much as I enjoy horror films so many seem to go over the top unnecessarily.

Regarding **FRANKENSTEIN**, not much mention is ever made of Colin Clive or Dwight Frye - scientist & hunchback respectively. I

don't think any other actor could have played Henry Frankenstein better than Colin Clive - his tortured features portrayed the perfect hint of possible madness lurking in his desire to create life. He was a very respected actor and appeared in many films until his untimely death in 1937. He scored a great success in both the stage and film version of the 1914 war story **JOURNEY'S END**. Dwight Frye also played in various films - he was particularly noticeable in **THE VAMPIRE BAT** with Lionel Atwill. I was upset to see him as one of the villagers (with a torch of course - don't they always!) in **GHOST OF FRANKENSTEIN** exhorting the crowd to attack the castle! But no mention of his name on the credits. To think he was one of the main characters in the first two films - shame on Universal."

You asked for favourite scenes in horror films. So many spring to mind the list would be endless, but the following stand out for me: **FRANKENSTEIN** - Colin Clive cries out "It's alive - alive!" and collapses laughing & sobbing; **GHOST OF FRANKENSTEIN** - Lugosi promising power, so slyly to Lionel Atwill, if he will use his brain instead of Dr. Kettering's in the monster; **THE WOLFMAN** - Lon Chaney sitting in a chair and realising with growing disbelief he is changing. Looking forward very much to future issues. I wish I had known of your existence earlier. A mag like this has been long overdue.

HARRY LONEY
WIRRAL, MERSEYSIDE.

Dear Eric
I want you to know how much I enjoyed **WE BELONG DEAD**. It's not only handsomely produced, but the articles are far superior to most of the fanzines I have seen. Congratulations and continued success.

Best always,
JOHN LANDIS
DIRECTOR OF **AMERICAN WEREWOLF IN LONDON & INNOCENT BLOOD**
LOS ANGELES.

Dear Eric

I liked the **BLOOD ON SATAN'S CLAW/ SATAN'S SKIN** article but I wish some of the thematic concepts and observations had been expanded. For example contextualizing the film as coming between **WITCHFINDER GENERAL** and **THE WICKER MAN** and then failing to develop the over-riding similarity between the three (and to a lesser extent **VAMPYRES** and **EXPOSE**) ; the use of location to heighten the sense of terror. The natural beauty of the British countryside provides a jarring backdrop to the eruptions of violence - Summerisle requires human sacrifice to replenish itself according to the beliefs of the islanders; the countryside itself, instead of providing sustenance, provides evil in **SATAN'S SKIN**. Also, the populace of this idyllic setting are bound together by a strong personality (Angel, Matthew Hopkins, Lord Summerisle) and eventually opposed by a christian 'hero'. Although Hardy's **WICKER MAN** asserts the impotence of christianity in the face of unabashed hedony, Ogilvy rejects his faith when hacking up Hopkins (despite not being as virginal as Sgt. Howie) and Patrick Wymark's judge brings this full circle by reasserting the virility of Judeo-Christian faith by skewering wanton devil worshipping harlots with his big sword. There seems to be a complex relationship between these 'rural horrors' which could perhaps be explored in a future article (hopefully encompassing a few more pictures of Linda Hayden, my all time favourite actress).

The article on **THE MUMMY** was excellent, although the film itself was little more than a moderate melodrama after the stunning opening sequence. It seems to me one of those films with a reputation that far exceeds the product. Case in point: some reviewers liked **FRANKENSTEIN MEETS THE WOLFMAN** which featured one of the worst performances by a major star in Hollywood history (Lugosi of course) and a po-faced Lon Chaney changing into a werewolf in his hospital bed, rampaging in jeans

and a denim shirt and then waking up in pajamas! I offer this as evidence that love for a studio's product can overshadow objective critical reasoning.

One of the main things that struck me about WBD was the variety of material covered (even if I disagree with several opinions); a journey from the 20's to the 80's. Was it coincidence that the most modern film covered (**THE THING**) was approached in the most politically correct way? I always felt the film to be about the struggle to establish and maintain individuality against the outside threat of homogeny; in this case the setting - a frozen wasteland - indicates the future should we all become standardised. Moreover the paranoia is induced by fear of losing identity rather than asserting the 'American way', although this would be the logical extension of America's victory (if only it didn't have **THAT** ending). Still the article **DID** offer interesting opinion as to why the cast was devoid of women - surely a brave box office decision in any case.

Overall I loved the mag (I'd hate to agree with everything; I would start thinking about **INVASION OF THE BODYSNATCHERS!**) because it featured the films and personalities I like reading about.

GAVIN SHAW

CANNOCK, STAFFS.



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HORROR IN MANCHESTER

WBD'S GARY HOLMES TAKES A LOOK AT THE FEAR AND FUN FILLED WEEKEND THAT IS THE FESTIVAL OF FANTASTIC FILMS

As regular readers of **WE BELONG DEAD** will no doubt be aware, the 20th-22nd September last year saw a very important event for lovers of SF and Horror - **THE 7th FESTIVAL OF FANTASTIC FILMS**. Having read about the event for many years, I decided to take the plunge and register. This is a true story.

FRIDAY 20th.

Although the event didn't begin officially till about 7.30pm, there was plenty of entertainment to be had around the hotel - a performance of **GAMERA v MONSTER X** in the Washington Suite, **THE SCREAMING SKULL** in the Jefferson, or Hal E. Chester in Reception, the lifts, the restaurant and various locations around the hotel, complaining about the food, the room service, the air

conditioning, the wallpaper and just about any other aspect of the Britannia Sachas Hotel that one could possibly imagine. The straight talking, veteran American producer won a fresh measure of fame amongst both the convention attendees and hotel staff by being unafraid to make his personal feelings abundantly clear. With trademark Hollywood mogul cigar clenched between his teeth, Hal was a fixture throughout the course of the three days. It was one of the most striking points about this festival that the guests were fully prepared to mingle with the attendees, who in their turn were amongst the friendliest and most sociable groups that I have met at a convention. This may have something to do with the fact that the majority of us were fans of a genre which seemed to be viewed by a great many people with either suspicion or incompre-



ABOVE: WBD Editor Eriq McNaughton with Catriona McColl star of THE BEYOND



With David Warbeck, known to WBD readers for his role in Hammer's **TWINS OF EVIL**

hension. The convention was a chance for a great many people to 'come out of the coffin' (if I may be allowed to coin such a phrase), mingle with other fans of sci-fi and horror, and admit their love for fantastic films.

After a spot of dinner (alright, a bag of chips!) I went in search of everyone else. It was still pretty early, and at first it seemed as if someone was trying to stage a live action performance of **THE SHINING**, with only the occasional ghostly figure appearing briefly at the ends of the hotel corridors. I didn't know anyone personally, and I was beginning to feel slightly out of things. However, I had forgotten the cardinal rule of the Festival (which should really be printed on giant letters on the front of the programme) - **WHEN IN DOUBT, HEAD FOR THE BAR!** On arriving at the main watering hole I was lucky enough to bump into, who else, but Eric McNaughton. Within seconds we were chatting nineteen to the dozen, and I was introduced to a great many people

who had previously been only names.

After a drink, we all headed towards the Opening Ceremony in the Lincoln Suite. The organisers told us most of what we needed to know about the Convention, as well as striking the nicely informal mood that would be the keynote of the whole three days. Within half an hour the opening was finished, and it was announced that the next films to be shown would be **THE BEYOND** (1981), **SOMEWHERE IN TIME** (1980) and **THE HEAD** (1959). Each of these was guaranteed, in its own way, to make one feel a little queasy, and as I was still busy digesting the bag of chips, it seemed logical to head back to the bar instead. After another few very pleasant hours discussing our favourite movies, I decided to attend the Catriona McColl autograph panel. I must admit I'd never seen Ms. McColl before, either on screen or in person, but it seemed sensible to get her autograph, if only for the sake of completeness. When I was finally ushered into the autograph room I was startled to discover that she was even more glamorous than her picture in the official programme. Feeling terribly shabby and dishevelled, I approached the svelte, blonde actress and croaked a request for an autograph. Seeming pleased to see me, she flashed a dazzling smile in my direction before signing my programme. Drained, I turned back to the relative safety of the bar.

One of the running themes of the Convention seemed to be the difference between the plans the attendees made, and what they actually ended up doing. Throughout the weekend we would say to our friends "I must go and see (insert any film). I'll just sit here a bit longer and then go and get a seat". We hardly ever did of course. On Friday I had intended to attend the midnight screening of either **PLANET OF THE VAMPIRES** or **YOUNG FRANKENSTEIN**. Whilst waiting for the witching hour to come around, we chatted about such lofty subjects as whether the Hammer

Frankenstein form a running story. Around 2.00am we decided that the midnight screenings were probably over, and we grudgingly headed off for bed.

SATURDAY 21st

Somehow managing to crawl out of bed at 8.00am, I headed down to breakfast. Although most of us could only afford to eat out in the evening, the hotel more than made up for it with their wonderful breakfasts. As much as you wanted, and believe me, you wanted as much as you could get! The food was wonderfully unhealthy, with bacon, eggs, sausages, chips, beans, burgers, and just about anything you can think of that you have been warned against eating. It was a real lip-smakin', artery-cloggin' jamboree, and by the time I left the breakfast table I was feeling quite human again. After a leisurely mornings walk through Manchester, I returned to the convention around 1pm and waited for the special presentation of the showreel of the eagerly awaited, upcoming documentary **GREASE-PAINT AND GORE**. And I waited. And waited. And waited.

An hour or two later it actually got started. One of the few complaints that could be levelled against the convention might be the scheduling. Whilst it is understandable that some of the events might run late, it seemed to me that a number of very enjoyable events ended up being squeezed for time. **GREASE-PAINT AND GORE** was a case in point. It was poorly attended last year because of a clash with the Barbara Shelley autograph panel. This year there was no such clash, but the whole thing was so long delayed that I'm sure that a lot of people simply assumed that it had been cancelled and went elsewhere. Those of us that did attend, had the feeling that the whole thing was being rushed in an attempt to get things back on schedule.

Complaints aside, the presentation by Bruce Sachs and Russ Wall was one of the high-

lights of the event for me. As regular readers of WBD will know, Bruce and Russ have done the cinema a great service by preserving, in extraordinary detail, the behind the scenes story of two of the cinemas greatest make up men - Phil Leakey and Roy Ashton. Although the promotional reel could only sketch the story in the vaguest way, there are apparently many hours of interviews with the two men, and we were shown some of the extraordinary sketches of plans for make ups which eventually reached the screen (and some that didn't - the plans for the disintegration of Ursula Andress in **SHE** are fascinating). Although there was only time for the briefest of chats, it was heartening to hear that the whole thing will be released as a 90 minute sell through video this year. If you are in any way interested in Hammer you will have to get this video.

But enough free plugs. After a fascinating display of 3-D Viewmaster reels, I wandered off to see the final few minutes of **NIGHT OF THE DEMON**. However, in one of those instances of perfect timing that one usually only finds in the movies, the appearance of the fire demon in the closing minutes of the film co-incided with a small fire in the bowels of the hotel, and we were all ushered out into the night. As guests and attendees mingled together in the shadow of the Britannia Sachas, there was a good deal of speculation as to whether we were going to have to find somewhere else to spend the evening. Luckily, the alarm was over almost as soon as it had begun, and we all shuffled back into the hotel.

As I have already intimated, Hal E. Chester had already made a name for himself as someone unafraid to express his views in the most forthright way possible, and he was certainly determined not to disappoint the audience at the interview panel. Although Hal's career had included such genre classics as **THE BEAST FROM 20,000 FATHOMS** (*"I got Ray Harryhausen started...and I never even got a thankyou"*) and **NIGHT**

The highly articulate and very witty John Landis, director of **AN AMERICAN WEREWOLF IN LONDON** and **INNOCENT BLOOD**

FANTASTIC FILMS



OF THE DEMON ("You wouldn't believe how long it took to get someone to do those special effects"), his interview covered an enormous range of subjects. His replies to any question generally seemed to follow a stream of consciousness approach. It was not unusual to find him answering a question about London by way of anecdotes about Rome! A fascinating talk though, and an interesting, if rather acerbic guest.

After the panel was over we trooped into a little room to get his autograph, before returning to see the excellent John Landis vampire movie **INNOCENT BLOOD**. After this, we came to one of the highlights of the Convention - the John Landis interview. For someone who has produced a clutch of such modern classics as **AMERICAN WEREWOLF IN LONDON** and **THE BLUES BROTHERS**, Landis proved wonderfully down to earth and communicative. Starting with a childhood visit to **THE 7TH VOYAGE OF SINBAD** he led us through his career as general dogsbody on several big Hollywood movies, bit part actor and stunt double on

spaghetti westerns without number, man in gorilla suit in **SCHLOCK**, and eventual writer and director of some of our favourite movies. Although there were many interesting revelations along the way, one of the most interesting things for me were the details of the films that Landis had nearly made - such as the Nigel Kneale scripted, 3D version of **THE CREATURE FROM THE BLACK LAGOON** and Sir Arthur Conan Doyle's **THE LOST WORLD** starring Sean Connery as Professor Challenger. All in all, I have to say that John Landis made the perfect Convention guest: attending because he wanted to, rather than because he wanted to plug his latest movie, he seemed genuinely attentive to the questions and interested in the opinions of the attendees.

According to the programme, one of the big coups of the Convention was to be the midnight screening of **INDEPENDENCE DAY** in the big hall. When midnight rolled around and the film had still not begun, a great many people began to express their displeasure. By all accounts it was closer to one in

the morning when it eventually began to roll to the few hardy souls who remained (I was back in the bar by this time). At the risk of seeming wise after the event, wouldn't it have been a much better idea to show **ID4** in the afternoon spot, when far more people would have had the chance to see it? When I quit the bar around 2am, in order to grab whatever sleep that I could, America was still being reduced to bite sized chunks of rubble by the pitiless invaders, and whatever money the organisers had paid out to show the film was being wasted on what was presumably a tiny and semi-comatose audience.

SUNDAY 22nd

As I crawled down to supplement my cholesterol intake at the breakfast table, it occurred to me that we had begun to look like the pasty-faced zombies from the midnight screening of **DAWN OF THE DEAD**. Having only managed about 9 hours sleep during the previous 48 hours, I was beginning to feel the strain. Luckily the organisers appeared to have anticipated this, and there was nothing really important happening until midday, when the Freddie Francis interview panel took place. Along with his charming wife, and the equally charming Janette Scott, Francis gave a fascinating talk about his enormously popular career both inside and outside the horror film genre, stopping only to disclaim all responsibility for Oliver Reed (The film showing that morning was the Francis directed **PARANOIAC**, an early 60's Hammer psycho thriller in which Reed played the role of a hard drinking eccentric; a role which he has since taken up enthusiastically in real life. "He seemed so normal when we started filming..." said Mrs Francis).

In between getting the autographs of Francis, Dave Prowse and the still lovely 'Hai-Karate' girl Valerie Leon, most of Sunday seemed to be taken up with rummaging around the many, many stalls in the film fair. As well as only appearing on the Sunday, the fair was also open to members



of the general public. Consequently, a browse around the stalls began to feel like a rugby scrum. Could we please have the fair spread over two days next year?

I've always believed that collectors fairs are a little like life: you find something you want, but as you search you discover other things you cannot possibly afford to buy. Still, never mind. For a fan of fantastic films, these fairs are an intoxicating mixture of Aladdin's Cave and the Sun King's Palace, with a heady whiff of the local flea pit of your misspent youth thrown in. Having made your few meagre purchases you are left to gaze longingly as the great pile of cinema posters, lobby cards, books, magazines and all of the other pieces of cheap but paradoxically priceless memorabilia are swept out of your reach - until the next time.

By the time that I had finished shopping it seemed that most of the activities had dried up, and it was a choice between a migraine inducing showing of **REVENGE OF THE**

CREATURE (1955) in 3D or a panel discussion between Mike Simpson, Steve Green, Jonathon Cowie and Ray Holloway on the future of science fiction cinema. I headed for the bar, emerging to see half an hour or so of the original Japanese cut of **GODZILLA - KING OF THE MONSTERS**. With the dialogue dubbed into German! This must be ranked amongst the most bizarre experiences of the whole festival, with many of us full three day attendees feeling as though we had inadvertently wandered into a parallel dimension where the Japanese actors all talked German, rather than their normal American accented English. Only slightly more bizarre was the high speed auction of memorabilia by Ramsey Campbell, where the famous horror author proved that he undoubtedly has no future as a presenter of the Antiques Roadshow.

Inevitably, the end had to come. Around 7.30pm we had the closing ceremony, with the screening of the best amateur short film. After a list of 'thankyou's' that would have done Dickie Attenborough proud, the convention was officially ended. *Officially*

ended. There was still the 'Dead Dog Party' to mark its sad demise. Unfortunately no one seemed to know where exactly the party was supposed to be held, and so we decided to make our own entertainment in the bar of the restaurant. There was this film producer, this German Sherlock Holmes expert, this pathologist, this science fiction fan, and this feature writer for WBD - no, no joke, but about 6 hours of very enjoyable conversation. Around 2 in the morning I staggered to bed.

Heading home on the train the next morning, I mulled over the whole experience. Had it been a success? On the whole, yes. A few flies, such as the bizarre scheduling of **ID4**, had fallen into the ointment, but these things happen at even the best convention. And this had certainly been one of the best conventions that I had ever seen. I'm glad that I followed Eric's editorial suggestion, and went to last years festival. I hope that if *you*, dear reader, have never been, that you make an attempt to get to this years. If you do, then please feel free to search me out and say hello. I'll be in the bar.



The Manchester We Belong Deaders! From left: Gary Holmes, Eric McNaughton, George Gaddi and Darrell Buxton.

I WAS A TEENAGE MOTH CREATURE

ARGUABLY PETER CUSHING'S WORST EVER FILM! DAN GALE GRASPS HIS BUTTERFLY NET AND INVESTIGATES THE BLOOD BEAST TERROR

THE BLOOD BEAST TERROR (1967) - aka **THE VAMPIRE BEAST CRAVES BLOOD**. A Tigon-British Production. Starring Peter Cushing, Robert Flemyng, Wanda Ventham and Roy Hudd. Directed by Vernon Sewell.

Unfortunately, **THE BLOOD BEAST TERROR** isn't a very good film. Honestly, I really wanted to enjoy it. It had an amazing cast - Peter Cushing, Robert Flemyng (who was in **THE TERROR OF DR. HICCOCK** with Barbara Steele) and director Vernon Sewell (who did the talky 1952 Hazel Court movie **GHOST SHIP** and went onto the cult Karloff/Lee/Steele vehicle **CURSE OF THE CRIMSON ALTAR**) - but it just didn't work. Before discussing the plot, I must say a few things about the acting.....

Firstly, while trying to capture that thick Gothic English atmosphere that Hammer had mastered (which he does brilliantly), Sewell hasn't bothered to adjust for the acting department. It's generally known that Cushing regards this as his "worst" film (the worst he has been involved with), even though his performance isn't too bad. It's not Van Helsing, but it's acceptable. It's Robert Flemyng who is guilty of 'laying on the mustard' - his performance rivals Richard Burton's Father Lamont in **EXORCIST II: THE HERETIC** as the hammiest ever in a horror movie. Dull, unlikeable scenes are enlivened by his awful delivery of lines, making him unintentionally hilarious. A certain scene in particular, where Flemyng yells at his daughter (played by Wanda Ventham, who later starred in Gerry Anderson's **UFO** TV series) has him marching up and down the set, on and off camera, and even hitting poor Ms Ventham whilst spouting (with evil relish) lines like: "You couldn't wait, could you? (Shove!) Wasn't it

I who created you? And how have you repaid me? (Slap!) By causing death and destruction! And now....(staring madly around room).....I have been insane enough to create another!" The 'other' is another moth creature, which we'll come to in a moment. Quite why he has made another, after the first one has caused him so much grief, and quite why he seems to be blaming his daughter for his making another is unexplained.

But there is worse! Even the statue-like delivery of Flemyng cannot match the acting of the fellow who played 'Clem' the gardener. He is terrible! Why Sewell didn't either insist on a re-shoot or another actor is a mystery (lack of time and money perhaps). To hide my own ignorance and to protect the 'actor's' identity, I will not name him here. (I can't remember his name! - suprisingly!). The film itself is quite a rarity, but it's worth the long hard search just to see this man's 'acting'.

Now the plot (if you can call it that). A 'mad' professor (Flemyng), who has rather obvious stuck on sideburns, has managed to turn his daughter into a 'weremoth', and every full moon she metamorphosis into a half woman/half deaths head moth. She flaps off out of the window and insists on killing people by biting their necks and sucking their blood (hence the films other title). One of these murders starts the film after the credits. If the moth girl doesn't do away with the victims immediately, then as the local doctor, Flemyng has the chance to silence them completely when examining them (very handy!). To avoid scandal, Flemyng and his daughter move house - to a place in the country. Cushing has been assigned to investigate the murders, and as



he is good friends with Flemyng, he does not suspect him. That is until he vanishes to the country....

I'll leave the rest of the plot to avoid disappointing anyone who hasn't seen it (and believe me it'll take more than giving the end away to make this film less disappointing!).

I should also mention the 'comedy' element that appears (apart from Flemyng!). At one point Cushing and the local inspector visit one of the dead 'uns at the morgue. Here they are greeted by panto regular Roy Hudd, playing the onion chomping morgue

attendant. It's fair to say that whilst his career in horror films didn't exactly explode after this role, Hudd gives the most enjoyable performance in the film, cracking dead jokes and eating his lunch among the bodies (a now common must in morgue scenes in all movies). His best line comes as he pours a glass of chilled wine (from a bottle hidden between a corpses feet to keep it cool!): "I'm havin' me dinner now. I got pie tonight. Makes a change from cold meat! Hu, hu!" On reflection, this line suggests more than the scriptwriter Peter Bryan probably wanted it to! (Urgh!)

It's a shame the film doesn't work. Cushing

and Fleming make a good twosome, they look impressive together (even though they can't barter lines the way Cushing and Lee can). Cushing plays the film like a Holmes mystery, grasping at clues, taking nothing for granted. Talking of Cushing, if you look closely, you may be able to see the famous Frankenstein wheel, the rotating double wheeled prop that Cushing first used in **THE CURSE OF FRANKENSTEIN** used in one of the lab scenes - it later showed up in all but one of the lab scenes in the Hammer Frankenstein series, in varying sizes.

Then comes the climax. This is such an amazing flop of a scene I won't even begin to describe it (except that the scene was filmed during the day, when it was obviously supposed to be night). This is the moment when we finally get to see the moth in full flight.....and boy, is it ever worth the wait!? (no!!!) Fishing rods and moth models on wire are flashed across the screen as if someone were fly fishing for a Great White.

All the various moth rules that were thought up during the rest of the film are left out, and are not involved during the climax, making it very unsatisfactory. But Cushing comes out alive, and ever the hero, which is a relief. He'd never live down being killed by *that thing*!



THE CAT PEOPLE

NEIL OGLEY BRANDISHES HIS CATNIP AND INVESTIGATES
THE FIRST OF THE RKO/LEWTON CLASSIC CHILLERS.

CAT PEOPLE

A black and white movie poster for the film 'Cat People'. The central figure is a woman with dark, wavy hair, wearing a dark, strapless dress with a light-colored collar. She has a serious, somewhat menacing expression. To her left, a black cat with glowing yellow eyes is leaping towards the viewer. The background is dark and atmospheric. The title 'CAT PEOPLE' is written in large, stylized, outlined letters across the top. A speech bubble on the right contains a quote. The cast names are listed in the center, and production credits are at the bottom left.

SHE WAS
MARKED WITH
THE CURSE
OF THOSE
WHO SLINK
AND COURT
AND KILL
BY
NIGHT!

with
SIMONE SIMON
KENT SMITH
TOM CONWAY
JANE RANDOLPH
JACK HOLT

Produced by
VAL LEWTON
Directed by
JACQUES TOURNEUR

WRITTEN BY
WILLIAM SHUTZ



"Even as fog continues to lie in the valleys, so does ancient sin cling to the low places, the depressions in the world's consciousness". THE ANATOMY OF ATAVISM (Dr. Judd)

Probably one of the best horror films of the forties, Val Lewton's **THE CAT PEOPLE** has been praised by critics and cinema historians alike as a masterpiece of the genre. It is indeed a minor masterpiece which relies on suggestion rather than outright horror and whose emphasis on psychological realism marked a turning point in horror films.



ABOVE: Kent Smith & Simone Simon

Lewton had joined RKO in March 1942 after studio head Charles Koerner, desperate for the studio to recoup its losses after investing heavily in Orson Welles' **CITIZEN KANE** and **THE MAGNIFICENT AMBERSONS**, offered him the position of head of the studio's B Unit set up to make horror films to compete with (as he called them) Universal's Midas productions.

The titles for Lewton's films were to be supplied by the studio and were often lurid. The first title supplied to Lewton was **THE CAT PEOPLE**. Working with friend DeWitt Bodeen, Lewton initially embarked upon a study of the cat in literature. For a time, the pair toyed with the idea of adapting

Algernon Blackwood's short story "Ancient Sorcerers", Ambrose Bierce's "The Eyes of the Panther" and Margaret Irwin's "Monsieur Seeks a Wife". In the end Lewton decided to film an original story inspired by a series of French fashion designs.

Lewton's original story was set during the war in a Balkan village where the inhabitants become carnivorous beasts at night. Lewton eventually discarded this idea and set the film in New York because he felt people would be more entertained by an occult story set in an environment close to the audience's home, rather than a European outback that no one could relate to. After

Lewton had worked out a basic story, he assigned Bodeen to write the complete story. Bodeen filled it with dark passages of suggested horror and when it was finished it was sent to French actress Simone Simon who quickly accepted the lead role of Irene Dubrovna, "The Cat Women".

Putting together his production team, Lewton collected a number of key personnel who would work together in hit later films. He chose former colleague on **A TALE OF TWO CITIES**, Jacques Tourner as the director, Mark Robson as editor and Nicholas Musuraca as director of photography. Despite RKO's insistence that he use pre-recorded music already stored in its vaults, Lewton conscripted famed composer Roy Webb to compose an original score. Webb had been with RKO since 1935 and wrote many effective and memorable scores and was a pioneer in the use of the Click-Track, a metronome device added temporarily to a film soundtrack to enable the conductor to co-ordinate the timings and pace of a musical cue to fit a given length of film.

Lewton was also responsible for selecting the cast of the film. For the male lead, the character of Oliver Reed, he chose the handsome Broadway actor Kent Smith who had been under contract to RKO since 1941.

Apart from working on a number of army training films, Smith had done little at the studio and was originally spotted by Lewton travelling to the studio on his bicycle every day. The role of Alice was harder to cast for Lewton. Originally he wanted Jennifer Jones, then a budding protegee of David O'Selznick, to play the role, but O'Selznick stopped her from taking part in a B movie. The role finally went to Jane Randolph, who was suggested by Mark Robson after seeing her performance in RKO's **THE FALCON'S**

Filming on **THE CAT PEOPLE** started on July 28th 1942, and in general the production was trouble free, ending on August 21st and coming in under budget at \$134,959. Included in Lewton's costings were three extra days work for the recording crew who had to spend one day at Gay's Lion Farm recording the growls and roars of the giant cats and two days at the interior swimming pool at the Royal Palms Hotel recording reverberation effects for the swimming pool scene with Jane Randolph. Further expense



BROTHER. The same film also convinced Lewton that Tom Conway, the star of the film and brother of George Sanders, was ideal for the role of psychiatrist Dr. Judd. The remainder of the roles were filmed by studio contract artists picked out by Lewton and Tourner, including Elizabeth Russell and Alan Napier, the wonderful character actor who later found fame in the role of Alfred the butler in the sixties television series **BATMAN**.

was spent on hiring a vocal effects artist, Dorothy Lloyd, who was hired to create cat noises.

The story opens in the Central Park Zoo when young designer Irena Dubrovna is drawing something in her sketchbook near-by the giant cats. A handsome man, Oliver Reed, introduces himself to the girl and the two spend the rest of the afternoon together. Irena invites Oliver to tea during which she tells him about her Serbian background

including why cats were the sign of evil in her homeland.

The next day, with a relationship established, Oliver returns to Irena with a kitten. The cat will not settle with Irena and so the couple return it to the pet shop and exchange it for another animal. As they enter the store every animal starts to squawk, seemingly at Irena's presence.

As time passes, Oliver proposes to Irena and a wedding is planned. Irena confesses her fears to Oliver that she is terrified that she will turn into an evil black cat if she so much as becomes physically attracted to Oliver. Oliver rejects her fears and the couple are next seen at the wedding banquet in a small restaurant where the only guests seem to be Oliver's work colleagues. All goes well until another Serbian cat like woman enters the room and in her native tongue calls Irena her sister.

More time passes and the marriage remains unconsummated. Oliver becomes less and less patient with Irena and more and more friendly with work colleague Alice. She convinces him that Irena is suffering from psychological problems and recommends that she see psychiatrist Dr. Judd. Judd dismisses her fears and Irena fails to return for further appointments.

Irena then becomes aware of the growing friendship between Alice and her husband and a rift starts to form between the married couple. One night after she sees the two leave a restaurant together, she follows Alice as she takes a short cut through a dark Central Park. Suddenly Alice hears another pair of heels behind her and gets frightened at what might be following her. As she quickens up her pace the sound of the footsteps stops suddenly and Alice breaks into a run which is halted by the sound of a bus's air brakes.

As the relationship between Alice and Oliver grows, Alice is stalked again by something

BELOW: Val Lewton with Simone Simon on the set of *CAT PEOPLE*.



unseen as she takes a late night swim in her hotel pool. When she screams and help arrives, she sees Irena waiting for her. Only when Irena leaves does Alice get out of the pool and when she reaches to get her bathrobe she sees it has been ripped to shreds.

Irena decides to go back to Dr Judd and when she does, he seems to be more interested in her than he should professionally be. He makes advances to her and when she rejects them, he threatens her with a court order to section her. Irena returns home to Oliver, determined to make a fresh start, but when she arrives Oliver tells her he is no longer in love with her and he now loves Alice. Later Oliver, Alice and Dr Judd meet to have Irena committed and the three of them go to her apartment. Irena is not there, and so Dr Judd remains to wait for her while Oliver and Alice return to work where they are menaced by a snarling animal. Oliver grabs a T-square from the wall and casts the shadow of a cross on the wall behind them, scaring the animal away.

Meanwhile, back at Irena's apartment, Dr Judd is making himself at home. When she arrives back he makes an advance at her and is suddenly attacked by something unseen. It may be Irena, it may be a transformed Irena. Judd uses his sword cane to stab the creature but he is killed in the

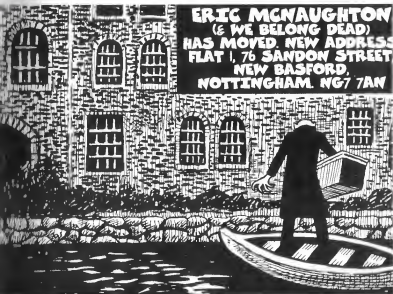
process and whilst Oliver and Alice run back, Irena escapes, mortally wounded and makes her way to the zoo, where she opens the panther cage (the key she picked up earlier from the absent minded keeper). The panther dives out and knocks her over and leaps over the wall where it is knocked down by a passing car. The film ends with the lines from John Donne's "Holy Sonnets": "But black sin hath betrayed to endless night/My world, both parts, and both parts must die".

Compared to modern horror films **THE CAT PEOPLE** may seem tame, however for its day it was surprisingly daring and compared to the 1982 remake, it is an absolute masterpiece. When he saw the finished film, Lewton's former boss David O'Selznick wrote to Lewton: "I saw **CAT PEOPLE** last night and am very proud of you. I think it is an altogether superb producing job, and is in every way a much better picture than ninety percent of the 'A' product that I have

seen in recent months....Indeed it is one of the most credible and most skillfully worked out horror pieces in many years".

The film saw the first appearance in the Lewton films of the so called 'bus'. This is a cinematic technique which was credited to editor Mark Robson. In his own words, "The 'bus' was an editing device that I had invented by accident, or possibly by design....I put a big, solid sound of airbrakes on it, cutting it in at the decisive moment so that it knocked viewers out of their seats. This became the 'bus' and we used the same principle in every film".

Though the film has numerous flaws, **THE CAT PEOPLE** is a wonderful example of Lewton's work. During its all too short running time it never approached the cheap exploitation film that RKO hoped it would be, still Lewton's films became a nationwide success and for a short while ensured his tenure as head of the RKO horror unit.



THE PHANTOM OF THE OPERA

ERIK McNAUGHTON VENTURES DOWN TO THE COSWEGGED CATACOMBS BENEATH THE PARIS OPERA HOUSE TO UNMASK HIS NAMESAKE - ERIK THE PHANTOM!

*This article originally appeared in the very first issue of WE BELONG DEAD many (full) moons ago. It is reprinted here for two reasons. Firstly, copies of our premiere issue have long since sold out. And secondly the article before you now has been extensively rewritten and facts updated, with much information that was not available at the time it was originally penned. In this respect my sincere thanks must go to Michael F. Blake, whose two volumes **LON CHANEY - THE MAN BEHIND THE THOUSAND FACES** and its follow up **A THOUSAND FACES - LON CHANEY'S ARTISTRY IN MOTION PICTURES** have been invaluable.*

SYNOPSIS

The Paris Opera House - centre of culture in the city of culture! Beneath this imposing edifice lie the dungeons and torture chambers of medieval Paris. In these catacombs dwells a spectre - Erik the Phantom. The only person to have seen the Phantom is scene shifter Joseph Buquet (Bernard Seigel). "His eyes are so deep"

says Buquet, "that you can hardly see the fixed pupils. All you see is two big black holes, as in a dead man's skull. His skin which is stretched across his bones like a drumhead, is not white but a dirty yellow".

Erik the Phantom (Lon Chaney) lives only for his music and his 'angel' Christine Daae (Mary Philbin). Box 5 at the Opera House is always left empty for the Opera Ghost. When the new managers of the Opera House let out the Phantom's box and refuse to let Christine sing instead of La Carlotta (Virginia Pearson), he wreaks a terrible revenge. As he sends the giant crystal chandelier crashing into the audience he tells the

managers: "Behold! She is singing to bring down the chandelier!".

Amid the confusion the Phantom spirits Christine away to his subterranean lair. There he plays her his own composition "Don Juan

Triumphant". Christine is intrigued by the masked composer, and while he is at the organ she rips off his mask. Recoiling in





horror at the deaths head before her, the Phantom cries "Feast your eyes, glut your soul on my accursed ugliness!". After promising to keep his secret she is allowed to return to the surface.

The following evening is the Opera's Masqued Ball. "One night each year, all Paris mingled, forgetful of caste - the merry, mad Bal de l'Opera". Into the midst of the revelry strides a spectral figure robed in red. It is the Phantom as the embodiment of the Red Death. He castigates the revellers, "Beneath your dancing feet are the tombs of tortured men - thus does the Red Death rebuke your merriment!" Later, unknown to Christine, the Phantom clings to the statue of Apollo on the Opera rooftop, his cloak billowing around him, as she betrays him to her lover Raoul de Chagny (Norman Kerry).

The Phantom abducts Christine again and takes her below the Opera House. Raoul,

with the help of the mysterious Persian (Arthur Edmund Carew) who is on the trail of the Phantom, follow. The Phantom, however, is too clever and traps them in his torture chamber. In order to save them Christine agrees to marry the Phantom, but they are interrupted by a mob who have penetrated the Phantom's kingdom. The Phantom flees, pursued by the mob, racing past Notre Dame and is cornered on the banks of the Seine. Holding the crowd at bay by pretending to have a hand grenade, he opens his hand to show it is empty and the mob is upon him. The Phantom's body is thrown into the Seine and sinks below the surface.

BEHIND THE SCENES

Lon Chaney's **THE PHANTOM OF THE OPERA** is a true classic of the silent cinema, comparable to David Wark Griffith's **BIRTH OF A NATION**, Charlie Chaplin's **GOLD RUSH** and even Eisenstein's **BATTLESHIP POTEMKIN**. Certain scenes still stand out after over 70 years: the Phantom's appearance at the Masqued Ball as Edgar Allan Poe's Red Death, resplendent in crimson cloak and grinning skull mask; the Phantom on the roof of the Opera House listening as Christine betrays him to Raoul, his cloak billowing in the wind; and, of course, the famous unmasking scene.

Lon Chaney had created many memorable 'monsters' in such films as **A BLIND BARGAIN** (1922), **THE UNHOLY THREE** (1925) and **THE MONSTER** (1925), earning himself the nickname "Man of a Thousand Faces". In 1923 Carl Laemmle, head of Universal Pictures, had lured Chaney away from MGM to star in **THE HUNCHBACK OF NOTRE DAME**, and it was again to Universal that Chaney was to return from MGM (where he had just finished filming **HE WHO GETS SLAPPED**) on October 29th 1924, for his greatest triumph.

The film was based on the novel by Gaston Leroux, written in 1911. Although it was

widely believed that an unknown researcher at Universal was responsible for discovering the book as a suitable vehicle for Chaney, it seems that Lon himself had already made enquiries as to who owned the rights to the novel.

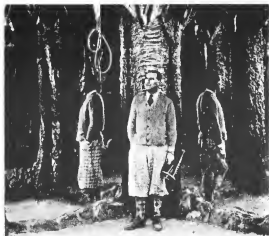
It remains one of the best remembered films of the silent era. Universal spared no expense on the film. Over 250 dancers from various opera companies, including the Met., were hired. The film used the first steel and concrete stage ever built in Hollywood, big enough to accommodate the whole of the Paris Opera House interior sets and the maze of catacombs that made up the Phantom's underground domain. Stage 28, as it is known, still stands today, although only the Opera Box seats are as they were in 1924. Sculptors and scenic artists were drafted in to design the amazing interiors and full scale model of the statue of Apollo for the scene on the Opera House roof. The famous chandelier, which the Phantom sends crashing to the ground, was an exact replica of that in the Paris Opera House.

Production on **THE PHANTOM OF THE OPERA** started in October 1924. The set was closed during filming so that no one could get a look at Chaney's make up. The production was a troubled one. Rupert Julian was assigned as director, however, from the start there were differences between him and his star, especially over the portrayal of the Phantom. Indeed,

it seems that director Julian managed to get the backs up of most of the cast and crew. Things got so bad between Chaney and Julian that the two men wouldn't even talk to each other and Chaney himself ended up directing some of the film.

Adapted by Elliot J. Clawson from Leroux's novel, the screenplay omits the story's Persian prologue, leaving viewers wondering who the mysterious middle eastern detective is.

The Phantom's unmasking is a double shock for audiences. To viewers in the 90's who have seen gore galore and amazing special effects, it may seem tame, but at the time it caused an outrage. As film historian Carlos Clarens has stated: "Whether reported faintings in the audience were real or dreamed up by Universal, Chaney's characterisation was everything the public had come to expect of him". As Chaney historian and biographer Michael F. Blake says "As for the unmasking scene, one can't help



ABOVE: Director Rupert Julian on the set of the Phantom's lair. Note the punjab lasso.



but speculate that Chaney may have had a forceful hand in directing it..."

Lon Chaney was a very private man who shunned the limelight and as a result many myths have grown up around him. This is particularly true when it comes to his make up. Chaney wanted his characterisation of Erik to be as close as possible to Leroux's description. There are oft repeated claims that for **THE PHANTOM** Chaney used celluloid discs in his cheek bones and wire to distend his nostrils. Michael F. Blake, writing in his well researched book **LON CHANEY - THE MAN BEHIND THE THOUSAND FACES** describes Chaney's make up for the film as follows: "To achieve the Phantom's skull like appearance, Lon employed the same cotton and collodion technique he used in **THE HUNCHBACK OF NOTRE DAME** for the raised and extended cheekbones. The up-tilting of the nose was done by gluing a strip of fishskin onto the top of the nose with spirit gum, pulling it up until the desired look was achieved, and then gluing the rest of the strip of fishskin to the bridge of the nose and the lower part of the forehead. Shading around the eyes with a dark liner gave the hollow eyed look which was further emphasised with a thin line of highlight colour under the lower eyelashes. The jagged teeth were made of gutta-percha, accentuated by using a dark lining colour on the lower lip. Lon used a skull cap with a wig sewn onto it and a fine piece of muslin on the edge of the cap. Gluing the muslin edge allowed it to blend easily into the fore-

head. His ears were glued back with spirit gum, completing the hideous look".

Chaney himself was modest when discussing his extraordinary skill. "In **THE PHANTOM OF THE OPERA** people exclaimed at

my weird make up. I achieved the Death's Head of that role without wearing a mask. It was the use of paints in the right shades and the right places - not the obvious parts of the face - which gave the complete illusion of horror.....I've never worn a mask in my life, save at Halloween parties.....It's an art, but not magic".

Amazingly for a silent film, some of the scenes were in colour. Albeit primitive when compared to today's sophisticated colour processes, during the 1920's they



were a sensation. A lot of the colour in the film appeared in the grand opera scenes. But the most outstanding colour sequence remains the Masqued ball where Chaney's Red Death bursts upon the green tinted revellers in brilliant red.

Filming lasted for 10 weeks, finishing in early January 1925. In fact Lon had finished his scenes by the middle of the previous November and had returned to MGM to begin filming **THE UNHOLY THREE**.

The film was previewed in January in Los Angeles, but 'Uncle Carl' (Laemmle) wasn't pleased with the reception the film received and additional

scenes were ordered. Perhaps the biggest change was the ending. The original filmed ending had the Phantom found lying dead at his



organ (a much seen, if confusing photo of this is often printed in books). A Universal report of March 1925 pointed out the problems with the ending: *"The ending is not logical or convincing. A monster, such as the Phantom, the official torturer etc., and who delighted in crime, could not have been redeemed through a woman's kiss, nor could a girl who had witnessed his diabolical acts, have been moved to kiss him merely because he dropped his head sadly. His death rang false moreover, better to have kept him a devil to the end"*.

A new ending was filmed, directed by

Edward Sedgwick, in which the Phantom escapes the mob and is chase through the streets of Paris (past the still standing Notre Dame set from **THE HUNCHBACK**) to the Seine where he is killed.

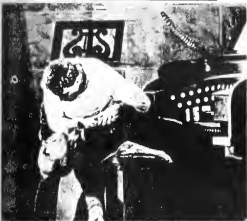
A second preview took place in April 1925 in San Francisco (due to the fact that all New York and Los Angeles theatres were booked up). This too proved to be a disappointment and further comedy scenes with Chester Conklin were filmed and new title cards written. But Laemmle was still unhappy and the new comedy scenes were ditched and yet more title cards written. Finally on September 6th 1925 **THE PHANTOM OF**

**T H E
O P E R A**
opened in New York where it was hugely successful, running for nine weeks.

In 1929 Universal announced a sequel, **T H E
R E T U R N
O F T H E
P H A N T O M**.

It was never filmed, of course. By then Chaney was signed to MGM who weren't happy about letting their star attraction go to a rival studio. While **THE RETURN OF THE PHANTOM** never appeared, Chaney's **PHANTOM OF THE OPERA** was to be indirectly responsible for Universal's Golden Age of Horror. Without the phenomenal success of **THE PHANTOM OF THE OPERA** and the earlier **HUNCHBACK OF NOTRE DAME** it's doubtful that Uncle Carl and Universal would ever have embarked on making **DRACULA**, **FRANKENSTEIN**, **THE MUMMY** and a whole heritage of horror and we might possibly not have seen the likes of

BELOW: The original filmed ending, later scrapped.



Boris Karloff and Bela Lugosi!

The British film critic Milton Shulman wrote in 1975: "My most horrific moment in the cinema came when I first saw Lon Chaney

spinning round from his playing the organ at the Paris Opera to display his fanged, corroded, skull like visage to Mary Philbin who, as Christine, had dared unmask him. That tingling, hair on end experience has lived with me for almost 50 years".

Certainly, the unmasking scene has come down through the decades and remains one of the classic images of the cinefantastique, on par with Karloff's first appearance as the Frankenstein monster, King Kong atop the Empire State Building and Christopher

Lee and Peter Cushing battling it out at the climax of Hammer's **DRACULA**.

There could be no more fitting epitaph than that.

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money. AIP were always following fashions and trends, so it was only a matter of time before the studio decided to exploit the popular Horror market.

The year 1956, brought us **BLOOD OF DRACULA** (released in the UK as **BLOOD IS MY HERITAGE**). Produced by Herman Cohen, it was the first film of the so-called Teenage Horrors. The movie had nothing to do with Dracula, the only loose connection being that of an old amulet, which may have belonged to the Count at some time. The film opens as Nancy Perkins (Sandra Harrison) is being driven to the Sherwood school for girls, by her father and step mother. On her arrival, she proves very unpopular with her class mates. The following day, during a science class, she receives an acid burn on her hand, purposely caused by one of the students. While being treated by the chemistry teacher, Mrs. Branding, she is told (with the use of hypnosis), that she is capable of controlling her emotional problems. The catch is, Nancy has to take part in some experiments involving an amulet, which has dark powers.

At this point, the film seems to be moving along rather nicely, until we are submitted to a most nauseating musical number, **Puppy Love**. Why this had to be included I do not know, the only thing it seems to achieve is, providing the viewer with some time to make a vital cup of Coco and killing the story line dead.

After a couple of awful minutes, we're back on track, to find Mrs. Branding's amulet beginning to take effect. Before long, Nancy is transformed into a blood sucking creature of the night. For me, the make up of Phillip Scheer, is the highlight of the film. This is definitely a girl you wouldn't want to meet down a dark alley! Harrison's grotesque look featured a set of distinctly unhealthy fangs, protruding from the centre of the mouth, and the most amazing pair of eyebrows that are shaped like bat wings.

In 1954, Samuel Z Arkoff and James H Nicholson, set up American International Pictures for just \$3,000. Their working policy was a simple one: to successfully produce low budget films, mainly for the Drive-in cinema circuit and the ever increasing Teenage audience (which made up about 80% of cinema goers in the mid 50's). The company was capable of churning out 15-20 movies per year, and remarkably, hardly ever lost

Harrison's appearance: as the vampire still looks inexpensive, but at the same time, certainly remains effective.

Nancy steadily begins to work her way through three unsuspecting victims. When visited by her boyfriend Glenn, she seems somewhat distant, and at one point is tempted to make him victim number four. In a desperate and confused state, Nancy approaches Mrs. Branding, and begs to be released from the amulet's power. After the Mistress refuses, Nancy transforms into a vampire. In the short struggle that follows, Mrs. Branding is killed, as well as the Teenage vampire, who is impaled on a splintered piece of furniture.

The film's climax, can only be described as a little disappointing, a typical case of, blink and you'll miss it. Maybe the director was down to his last few feet of film, and simply decided not to reload. That's certainly the impression the film gives.

The direction, by Herbert L. Streck, is not one of the film's high points, it is a film that has to be watched with tongue very firmly in the cheek. The film posters carried slogans such as, "in her eyes ...desire! In her veins....the blood of a monster!", and perhaps the biggest exaggeration, "Will give you nightmares forever!" It didn't matter how much hype accompanied the advertising cam-

paign, the fact is it drew the kids in and was enough for Mr. Cohen to start on an immediate follow up.

In 1957 came the more enjoyable **I WAS A TEENAGE WEREWOLF**. As well as having a highly original title, it was quite well directed by Gene Fowler Jr. A director who was later to bring us **I MARRIED A MONSTER FROM OUTER SPACE**. Although being a better film altogether, **TEENAGE**

WEREWOLF, is in many ways, similar to **BLOOD OF DRACULA**. It opens with the Rockdale High School, and a troubled student, Tony, (Michael Landon). Whit Bissell is the psychiatrist Dr. Brandon, who, when treating Tony, (again with the help of hypnosis), injects him with a serum. There is another unfortunate resemblance here, another terrible song! Back in school, the strangest things begin to happen. Tony is walking through a corridor and looks in on a



young student practising in the gym. The school bell starts to ring, and by some amazing phenomenon, it turns Tony into a snarling werewolf. There's certainly no waiting about for the full moon in this film, and Tony wastes no time in killing the young girl before running off into the woods. The makeup by Phillip Scheer, is again very good, and you almost find yourself forgetting the fact that this werewolf is wearing a baseball jacket. By the morning, Tony has

transformed back to his human form, an occurrence that for some reason, always seems to elude the camera in these types of film. As in **BLOOD OF DRACULA**, the climax is almost a carbon copy. Tony heads back to Dr. Brandon's lab, pleading for help. The doctor is not prepared to help and again injects Tony with the serum, this time his assistant is recording the events on 16mm film. Unfortunately for the men in white, the phone begins to ring, and before you can cry "Werewolf!" Tony is sprouting hair all over, this time producing more foam at the mouth than an excited rabid dog! He quickly disposes of the doctor and his assistant, in the process destroying the camera and exposing the film. In a matter of seconds, the police charge in and pump four or five bullets into Tony, and without a single piece of silver in sight.

I WAS A TEENAGE WEREWOLF is good clean entertainment. All the myths and rules that accompanied most of the other werewolf films, are thrown out of the window. Whenever I watch this movie I never find myself questioning it, somehow it doesn't seem to matter. Perhaps more importantly, it also stops the story from being predictable. A sum of \$150,000 was invested in the film by Mr. Cohen. It enjoyed immense success at the box office and made a healthy return of about \$2 and a half million. AIP had struck gold.

Also in 1957 Herbert L. Strock was back to direct **I WAS A TEENAGE FRANKENSTEIN**

HAVE YOU SEEN
THE MOST AMAZING MOTION
PICTURES OF OUR TIME?

**I WAS A
TEENAGE
WEREWOLF**



STARRING
MICHAEL LANDON
STAR OF "BONANZA"

(released in the UK as **TEENAGE FRANKENSTEIN**). Whit Bissell was also back, this time as an English descendant of the Frankenstein family. Not happy with his great ancestors results, Frankenstein plans to build a person who is able to walk like anyone else in the street. As luck would have it right at that very moment there is a car crash outside! The professor and his assistant Dr. Karlton (Robert Burton), immediately collect one of the bodies from the wreck and return with it to the lab. The following day they remove the hands and one of the legs from the body. In this film, compared to the previous two, the blood and gore are much more vividly displayed. The removing of the hands and leg are really just as graphic, if not a little more so than Hammer's

CURSE OF FRANKENSTEIN. It would have been very interesting to see this scene had it been filmed in colour. If anything the black and white seems to tone down that large piece of mangled leg which is seen being lifted off the table. Hidden under the leg has got to be the best waste disposal unit a Frankenstein could ever wish for, a pit containing a very hungry crocodile (yes this film has got it all). Luck is definitely on the professors side because before long he is stitching on the hands of a 'champion wrestler' and a leg from a 'football star'. Soon after Frankenstein begins to question his creation and what follows has got to be the best bad line ever heard in a horror film: "Answer me, I know you have a civil tongue in your head because I sewed it in there". This I can take no problem, in fact I rather enjoy it! What I find hard to swallow is Bissell's con-

BOY OF A BOY!
MIND OF A MONSTER!
SOUL OF AN UNEARTHLY THING!

I WAS A TEENAGE FRANKENSTEIN



standily irritating "My boy!" I had just about forgotten the repetitive use of it from **TEENAGE WEREWOLF**, when I find myself experiencing a sense of *deja vu*.

Meanwhile, Frankenstein is experiencing some harrasment in the shape of his lady friend Margaret. In no time at all the creation is in the lab looking sickeningly healthy and lifting weights. The only reason he is still in the lab is because his face looks like its been placed through a blender. Frustration and boredom lead to the creature breaking out and exploring the town. On his journey he overpowers a young girl and unintentionally kills her. In a panic he heads back to the lab. Frankenstein has decided that Margaret is becoming a threat to his experiments and with the help of his creature soon plots to turn her into instant crocodile feed. The reward being a new face for his efforts. Together they drive about for a spot of face shopping! After a while they discover a couple necking in a car. The excited creature is more than pleased with the young mass face and soon after it turns up in the lab in what can only be described as a bird cage. It rapidly finds it way onto the creature who then can't take his eyes off himself. Gone is the grotesque head and in its place we have fresh faced Gary Conway

(who later found fame in TV's **LAND OF THE GIANTS**).

Frankenstein explains to Karlton how he plans to dismantle his creation and ship it with him back to England. In this scene the packing cases in the background are marked '113 Wardour Street, London, England'. The address at the time of Hammer Films Ltd! As the professor and his assistant try to strap Mr.

Conway to the lab table he understandably becomes very upset at the prospect of being chopped up again. Not liking the look of things he breaks free and kills Frankenstein. The crocodile in the pit below had never had it so good! Dr Karlton runs out and again, in some pretty amazing detective work, the police are there in a matter of a minute. Instead of turning himself over to the police, the distressed creature electrocutes itself on one of the lab control panels. At this point the film bursts into colour for the remaining minute or so, which for me really rubs salt into the wounds. It does however give us a chance to see the grotesque and excellent make-up in all its full glory, thanks to Karlton's closing flashback line "*I'll never forget the way he looked...*"

I really enjoyed watching **TEENAGE FRANKENSTEIN**, even if a lot of it is in rather bad taste. I only wish it had all been filmed in colour, but unfortunately in the 1950's AIP considered the budget more than they would ever consider the look of a film. The person I admire most in all three of these films is make-up man Philip Scheer, in particular **TEENAGE FRANKENSTEIN**, which many serious horror writers regard as very poor. I think there is something very

disturbing about that face, and consider it a very underrated make up job. It's probably true to say that Mr. Scheer was working with a very tight budget at AiP and it's all credit to him that the image of these three creations still remain very memorable.

At the end of the day, none of these films did anyone any harm. I occasionally enjoy a less serious look at horror and these three films always seem to be the perfect answer. They were probably good for the time and it's also worth considering that if they weren't we just might never have seen the likes of Vincent Price in **THE PIT AND THE PENDULUM** or **HOUSE OF USHER** or any of the other AiP classics that followed. The teenage horror cycle was only the opening chapter from a studio that went on to provide us with some of the most essential horror viewing there is to be seen. So should we really mock them, or should we really be grateful?



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TIGON TERRORS

FROM GIANT MOTHS TO HISTORICAL HORRORS TIGON STUDIOS MADE A HANDFUL OF HORRORS IN THE SIXTIES A COUPLE OF CLASSICS INCLUDED. NEIL OGLEY LOOKS AT THE STUDIO THAT FOR A SHORT TIME RIVALLED HAMMER & AMICUS



Whilst Hammer and Amicus were the mainstay of British horror in the 60's and early 70's, a number of other production companies, seeing the success and ultimate financial reward of horror movies, joined in to make their contributions to the genre. One such company was Tigon.

Helmed by one of the most imaginative exploitation producers, Tony Tenser, Tigon was formed in 1966 when Tenser left Compton-Cameo, a distribution company he had set up with his partner Michael Klingler to distribute early sexploitation films. Horror was not unknown to Tenser who, while at Compton had a number of minor successes. They had financed Roman Polanski's **REPULSION** and **CUL DE SAC** and had also produced **THE BLACK TORMENT**, **THE PROJECTED MAN** and perhaps one of the best Sherlock Holmes films, **A STUDY IN TERROR**.

The remainder of this article lists chronologically the genre titles produced by Tigon during its years of existence.

THE BLOOD BEAST TERROR (1967)

Tigon's first real attempt at horror was a poor man's Hammer clone starring Peter Cushing and directed by Vernon Sewell. The plot concerns a woman who turns into a gigantic Deaths Head moth and drains the blood of men who inadvertently stray into her path. Essentially a remake of Hammer's **THE REPTILE** the film is flawed by its low budget. However the performances are something to savour. Cushing brings all his usual professional skills, whilst Wanda Ventham is excellent as the unfortunate creature of the title. Robert Flemyng, in a role originally intended for Basil Rathbone, brings class as Professor Mallinger and



comedian Roy Hudd also shines in a wonderful cameo as a morgue attendant who tucks into his lunch while showing Cushing the body of one of the moth-woman's victims. Cushing called this film "the worst movie I made" and whilst it is not in the same league as his Hammer outings of the time, the comment was perhaps a bit harsh.

CORRUPTION (1967)

Cushing took the lead again, this time as a mad doctor who attempts to restore his fiancée's beauty following a car crash. The process needs the pituitary glands of beautiful young women and Cushing embarks on a murderous spree to collect them. The film is essentially

a rip-off of George Franju's 1959 masterpiece **LES YEUX SANS VISAGE** (EYES WITHOUT A FACE) also known as **THE HORROR CHAMBER OF DR FAUSTUS**.

It is nevertheless worth watching out for due to Cushing and the supporting cast's excellent performances, especially Sue (Crossroads) Lloyd.

THE SORCERERS (1967)

Boris Karloff was conscripted to appear in the next Tigon horror, **THE SORCERERS**, as a discredited old hypnotist who invents a machine which enables him to control the actions of and experience the feelings of the individuals who submit to the process. He

manages to persuade a young man (Ian Ogilvy) to be a guinea pig and through him Karloff and his wife Catherine Lacey enjoy the thrill of discos, fast cars and free love. Eventually Lacey is taken over by madness to such an extent that she wills Ogilvy to rape and murder. Unable to live with this, Karloff wills the young man to crash his car which is consumed in fire, while Karloff and Lacey are simultaneously burnt to death.

WITCHFINDER GENERAL (1968)

Perhaps one of the most celebrated horror films of the sixties. Vincent Price starred in one of his best performances as Matthew Hopkins, the cruel and vicious witchfinder



of the title. Director Michael Reeves had originally written his screenplay with Donald Pleasance in mind, but when AIP joined in the production to secure the balance of

financing they insisted on Price for the lead role. Making no secret of his displeasure of having Price imposed on him, Reeves declined to meet Price's plane when it landed in London. On the first day of shooting, when Price had a fall from his horse and had to spend the rest of the day in bed, Reeves refused to visit him to see that insurance requirements were complied with. These tactics were employed by Reeves in order to goad Price into anger so that it would produce a much fiercer performance and

stronger characterisation. On another occasion Price blew his top on set and shouted "I have made over 80 films, what have you done?". Reeves' supposed reply was "I've made one good one!"

Speaking years later Price said: "Working with Michael Reeves was a very sad experience. He was a boy who had alot of problems which no one seemed to know about. He was very unstable....difficult but brilliant. He was about 27 when he committed suicide (*Ed: It's more likely his death was accidental*). He was very difficult to work with because he didn't know how to tell an actor what he wanted. It was very sad.....All I can tell you was that he rubbed everyone the wrong way. But we all knew he had a tremendous talent, so we tried to overlook it. We tried to do it our way and yet do what he wanted us to do. It's hard to explain, but he was a very difficult man to work with.....I remember he came up and said one time, 'Don't shake your head'. I said 'I'm not shaking my head'. He responded 'Well your body is moving so that means you're shak-

ing your head'. I mean, what can you say?"

CURSE OF THE CRIMSON ALTAR (1968)

Another AIP-Tigon co-production which brought together Boris Karloff, Christopher



Lee, Michael Gough and Barbara Steele. It was also Karloff's final British film. Vernon Sewell returned to direct this all star piece of hokum which tells the story of witchcraft in a small English village. Mark Eden plays the hero in search of his missing brother, who runs into antique dealer Christopher Lee, who is out to avenge the death of his ancestress who was burned at the stake as a witch. At the end of the film it is revealed that Lee is possessed by her spirit.

THE BODY STEALERS (1969)

Hollywood great George Sanders co-stars with Patrick Allen in a cheap sci-fi adventure in which a group of soldiers testing parachutes disappear in mid-air. Also starring Maurice Evans and Neil Connery (Sean's brother), the picture is largely a waste of time, except for Sanders and Evans who bring much needed class to the production.





BLOOD ON SATAN'S CLAW (1970)

A concerted attempt to recapture the glories of **WITCHFINDER GENERAL**. Starring Patrick Wymark, Simon Williams, Linda Hayden and Barry Andrews (**DRACULA HAS RISEN FROM THE GRAVE**), it was directed by Piers Haggard, who brings a strong sense of pace and tension to the often confusing script.

THE BEAST IN THE CELLAR (1970)

Two of Britain's best female actresses appeared in the next Tigon film. Dame Flora Robson and Beryl Reid played two sweet but totally insane spinsters in James Kelly's film. In an effort to prevent him going to war two sisters drug their brother and imprison him in their cellar. Unfortunately 25 years later they have failed to let him out and, not surprisingly, the now aged brother has been driven berserk. When he breaks out of the cellar and commits a series of brutal murders, the sisters are forced to cover up the killings, which they do with callous impassivity.

DOOMWATCH (1972)

Feature length adaption of the successful TV sci-fi series created by Kit Pedlar and Gerry Davis. The story concerns chemicals that are dumped into the waters surrounding a British island which creates human muti-

tions when fish netted from those waters are eaten. Directed by Peter Sasdy, the film contains some impressive monster make-up.

THE CREEPING FLESH (1971)

Tigon's final horror was another attempt to grab some of the Hammer audience by using their stars and production team and in doing so produced one of the better British horror films of the 70's.

THE CREEPING FLESH starred Peter Cushing and Christopher Lee and was directed by Freddie Francis. It even had bit parts for

Michael Ripper and Duncan Lamont. Cushing plays Dr. Emmanuel Hildern who discovers a skeleton which he believes to be the remains of Neanderthal man. He accidentally discovers that the flesh regenerates when he spills water on the bones. His brother and competitor, Lee, steals the skeleton and escapes with it on a thundery, rainy night. When the coach he uses for a getaway overturns, the skeleton is soaked and turns into a monster that runs amok.



THE EVIL OF FRANKENSTEIN

TRIS THOMPSON LOOKS BACK ON WHAT'S CONSIDERED THE WEAK LINK IN HAMMER'S FRANKENSTEIN SERIES

Directed by Freddie Francis. Hammer/Universal 1964. 86 minutes. Starring Peter Cushing, Peter Woodthorpe, Katy Wild, Sandor Eles and Kiwi Kingston.

Francis Matthews from **REVENGE**).



Returning to his home of Karlstaad, our infamous Baron discovers his earthly possessions robbed from his chateau. Presented in flashback the Baron explains to Hans the whole reason for the Frankenstein notoriety. This flashback bears no resemblance to the previous movies, and has the monster being chased by angry villagers and shot from a mountaintop.

Later, led by a mute girl (Katy Wild), the Baron and Hans discover the monster perfectly preserved in ice. Wasting no time in setting up his laboratory in the deserted chateau, the Baron vainly attempts to revive

Often referred to as the weakest, most pointless entry in Hammer's classic man made monster saga, I don't think I've ever read a good review of this fairly interesting, but mixed effort. However, like fine wine, **THE EVIL OF FRANKENSTEIN** has matured somewhat 30 years on. This is one of the Bray Studio efforts I seem to enjoy on a regular basis (and I'm far from being a Hammer fanatic).

The main point of dispute seems to be that **EVIL OF FRANKENSTEIN** builds up its basis from a movie that never was. Whereas **THE CURSE OF FRANKENSTEIN** and **THE REVENGE OF FRANKENSTEIN** followed each other story wise, **EVIL** seems to be a one off story. The only real relation it has to its predecessors is the character of Hans (this time played by Sandor Eles, replacing



the monster, only to conclude that it is permanently brain dead.

Recruiting the help of a mesmerist, Zoltan (sleazily played to the hilt by Peter Woodthorpe), the creature's mind is reactivated through hypnotism, with one small problem.....the monster will only take orders from Zoltan, who is the real villain of the film. Zoltan is soon sending the lumbering monster out on secret midnight missions to retrieve gold and kill off his enemies.

Peter Cushing remains masterly polished as Frankenstein. This time he plays a dashing, swashbuckling Baron, far different from the character we'd meet later in **FRANKENSTEIN MUST BE DESTROYED**. New Zealand wrestler Kiwi Kingston (under mounds of make up) plays the monster as a lumbering oaf, and its appearance suffers from over exposure. Former cinematographer Freddie Francis handles the direction

with skill, but is not up to the standard of Terence Fisher's artistry. Producer Anthony Hinds provides the very basic

script under his usual nom de plume of John Elder. Why he wrote **EVIL OF FRANKENSTEIN** in complete contrast to the previous Jimmy Sangster scripts remains a mystery, although Universal Studio's financial involvement could have been a major contributing factor to the storyline. Hinds' script incorporates unmistakable elements from the Universal films, most notably **SON OF FRANKENSTEIN** and

FRANKENSTEIN MEETS THE WOLFMAN. And of course there is even the Karloff inspired monster make up by Roy Ashton, which had previously been copyrighted by Universal.

An additional prologue scene was filmed in the US to accompany the American TV version and this featured the mute girls childhood encounter with the monster.



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VIDEOS



ISLAND OF LOST SOULS (1933)
B&W. 68 mins. VISIONARY VIDEO MJ027
MYSTERY OF THE WAX MUSEUM (1933)
Col. 75 mins. VISIONARY VIDEO MJ028
FREAKS (1932)
B&W. 65mins. VISIONARY VIDEO MJ020

ISLAND OF LOST SOULS is a remarkable film in that, unlike most of its contemporaries in the genre, it hasn't lost its power to shock. Certainly it shocked the British censors in 1933 (they banned it outright for the next 35 years) and H.G. Wells upon whose novel "The Island of Dr. Moreau" the film is based. The screenplay does actually follow the book's story quite faithfully as shipwreck survivor Edward Parker (Prendrick in the book) ends up as guest on the private island of exiled biologist Dr. Moreau. Moreau, it

soon transpires, has been using his vivisection skills to carve animals into the images of men; the quasi-human results of his experiments populate the island, living in fear of Moreau, their god figure and the threat of the "House of Pain".

Where the tale does begin to deviate from Wells's original text is in the inclusion of a female/sexual element totally missing from the book. Firstly there is the inclusion of Parker's fiancée who tracks him to the island and secondly there is the character of Lota, Moreau's near perfect attempt to make a woman from a panther. Both characters figure in the insane Moreau's plans to mate his creations with real humans giving the story a subtext of implied bestiality that no doubt outraged Wells.

Although Charles Laughton also denounced the film on its completion he nevertheless is marvellously convincing as Moreau, giving a

**OUT OF MADNESS
HE CREATED THEM!**



great performance of casual cruelty and evil menace. Also of note is Kathleen Burke as the cat woman, a somewhat more charming and kittenish character than the thing of blood and bandages that offs the despicable doctor in the book.

The ultimate stars of the show are of course the legions of Moreau's mutants, brilliantly realised by make-up man Wally Westmore. They are easily the most gruesome and genuinely disturbing monsters ever to appear in any film from horrors "Golden Age". The grisly finale in which the cacophonous mob turn on their creator and drag him to the vivisection lab is a scene more reminiscent of Romero's **DAY OF THE DEAD** than any climax from Paramount's rival Universal Studios, with the exception of the shocking ending of **FREAKS**.

The fast paced script manages to cram its plot into a tight 72 minutes and still remains the most faithful adaption of the Wells novel to this day. Karl Struss's cinematography is impeccably atmospheric and art director Hans Dreier makes a marvellous job of the jungle settings and Moreau's compound is a notably bizarre and claustrophobic set. The films lack of a musical score actually seems to enhance the movies aura of dark moodiness and general gloom. In short this is a remarkable film and no fan of the genre should miss out on it. Priceless. (DB).



Later to be more famously remade as **HOUSE OF WAX** with Vincent Price, **THE MYSTERY OF THE WAX MUSEUM** is the original shocker from the early 30's. Lionel Atwill playing the sort of role he could portray in his sleep is Henry Jarrod proprietor and creator of the London Wax Museum. The museum is burnt to the ground by Jarrod's partner for insurance reasons after a fierce struggle. The plot then jumps twenty two years to New York 1933, where it is the eve of the opening of a brand new version of the Wax Museum. Bodies are disappearing from the morgue and their is a striking resemblance between the missing corpses and the new exhibits at the Wax Museum. It transpires that Jarrod has become insane and is murdering victims for his waxworks. In a stunning finale, second only to Chaney's unmasking as **THE PHANTOM OF THE OPERA**, Fay Wray smashes away Atwill's fake face to reveal a hideously burnt visage beneath.

Seeing the success Universal was having with its horror films such as **DRACULA** and **FRANKENSTEIN**, other studios decided to jump on the bandwagon. MGM made the Oscar winning **DR JEKYLL AND MR**

HYDE, RKO gave us **KING KONG**. Paramount filmed **THE ISLAND OF LOST SOULS** and Warner Brothers filmed **THE MYSTERY OF THE WAX MUSEUM**. Directed by the reactionary Hungarian director Michael Curtiz (whose credits include **CASABLANCA** and **THE ADVENTURES OF ROBIN HOOD**) the film was shot in early two colour technicolour and I'm glad to say that Visionary have presented this video in the same process, so we get to see the film as it was meant to be seen. Lionel Atwill really is excellent as the mad sculptor as is Fay Wray as his victim, being given ample opportunity to let rip with her famous scream (to be heard in such films as **VAMPIRE BAT** [again with Atwill], **THE MOST DANGEROUS GAME** and of course **KING KONG**). If anything spoils the film it is the same crass 'humour' as seen in other horrors of the thirties (**DR.X** being a good example). It simply isn't funny, and worse than that it gets downright annoying. I really can't believe that the audiences of the time would have found it funny either. But that aside, this really is a classic from the early days of 'talkie' horror and all power to Visionary for releasing it.

Disowned by its studio, banned outright in Britain for over 50 years, rejected by audiences and reviled by both critics and some



fans alike, Tod Browning's **FREAKS** is a film you either love or hate, and to me the fact that it can provoke such strong reactions shows it to be a good film. The film is very much Browning's personal project. As a child he had run away and joined the circus befriending the sideshow freaks. The fact that Browning used real life 'freaks' for the film is perhaps the main argument against him. Certainly contemporary audiences were outraged. Together with MGM (who would lose \$164,000 in the few weeks before it was withdrawn) they had expected another supernatural chiller along the lines of Browning's earlier success **DRACULA** or James Whale's **FRANKENSTEIN**. What they did not expect were real life 'monsters' - it was simply too much for them to stomach. While it has to be admitted that there is an element of exploitation in the picture, it is ultimately done in such a sympathetic way that we are on the side of the freaks. Certainly the two most beautiful characters in the film are the nastiest proving the old adage that beauty is only skin deep.

The first time the film was seen in this country since it was made was as part of Channel 4's "Banned" season a few years back. If you missed it then the prospects of seeing it again were pretty remote. But now thanks to Visionary Video the film has been released on video in a lovely copy. And disturbing and hard to watch as it is, the film really is an essential part of any fans classic horror film collection. Google gobble!!

Visionary Videos are available from all good stockists or direct from Visionary at PO Box 30, Lytham St. Annes FY8 1RL

DRACULA (1931)

• B & W. 71 mins. CIC VIDEO VHR 1965

FRANKENSTEIN (1931)

B & W. 69 mins. CIC VIDEO VHR 1966

THE INVISIBLE MAN (1933)

B & W. 68 mins. CIC VIDEO VHR 1971

Without doubt three classics from the

Golden Age of Horror, and while both **DRACULA** and **FRANKENSTEIN** have been released previously on video, it's nice to see James Whale's **INVISIBLE MAN** available for the first time.



Tod Browning's **DRACULA** began what was to be Universal's "Golden Age". Originally planned to star Browning's long time collaborator Lon Chaney, the latter's death from cancer opened the door for the Hungarian actor Bela Lugosi, who had been playing the title role on Broadway. For many people, and especially for non fans, Lugosi was and remains the image of Dracula: a well dressed nobleman with a thick Eastern European accent. As is generally acknowledged the opening scenes set in Transylvania and Dracula's Castle are superbly atmospheric but when the 'action' moves to London the whole film becomes tilted and tedious. This is surprising as Browning was an innovative and daring director and why on earth he basically stuck to filming what is essentially a stage based film is a mystery. Having said that the big problem with any Dracula film, and from

Stoker's novel itself, is that the story never really betters the brilliant opening chapters. Indeed after the Transylvania scenes Dracula is hardly ever seen for the rest of the story.

Lugosi gives an excellent performance, though he would better his vampiric character in Browning's later **MARK OF THE VAMPIRE** at MGM. Also outstanding is Dwight Frye as the estate agent Renfield. His manic laughter as he emerges from the hold of the ship is a genuinely shudder inducing scene. Unfortunately for Frye **DRACULA** and later **FRANKENSTEIN** would damage his blossoming career for ever. A versatile actor on Broadway, especially in comedies, he would forever become typecast as the mad assistant/hunchback. Edward Van Sloane's Van Helsing is much nearer to Stoker's concept than Peter Cushing's would be. Van Sloane would hold the unique distinction of appearing in Universal's first three classic horrors **DRACULA**, **FRANKENSTEIN** and **THE MUMMY**. The romantic leads Helen Chandler and David Manner are bland and unconvincing in their roles. This is probably a bit harsh on them as they were typical of the romantic interest types in such films. All in all, despite the fact the years have not been kind, this is a film worth having for the opening scenes alone.

Universal lost no time looking for a follow up to **DRACULA** once the money started rolling in. They found an ideal property in **FRANKENSTEIN**, which like **DRACULA** was running on Broadway. Universal were again keen to have Lugosi take the title role but after screen tests he declined, not wanting to play a part without dialogue (the irony of course was that poor Bela would be forced to play the role in **FRANKENSTEIN MEETS THE WOLFMAN**). Likewise French director Robert Florey was ditched and replaced by Universal's rising star James Whale (Florey and Lugosi would be given **MURDERS IN THE RUE MORGUE** as a



'consolation' - which perhaps gives us some idea of what their **FRANKENSTEIN** may have looked like). *

The role of course ultimately went to Boris Karloff who had been struggling in the film business for years. He was to give the world the definitive version of the Frankenstein monster, one that has never been surpassed. Twitchy, neurotic, highly strung Colin Clive was perfect as the twitchy, neurotic, highly strung Henry Frankenstein and the scene where he creates his monster screaming "It's alive! It's alive!" is an enduring image. Edward Van Sloane again appears in his knowledgeable scientist role, while Dwight Frye excels as Fritz, Frankenstein's hunchbacked assistant. Again the romantic leads, John Boles and Mae Clarke are bland and uninspiring. But it is Karloff's tour de force that is the stand-out performance. The scenes with the new born creature trying vainly to grasp the sunlight are heartrending. **FRANKENSTEIN** was the film that guaranteed Universal would launch its horror cycle; it made a world star of the unknown Karloff and effectively sounded the death for Lugosi's career (although he still had some superb roles to play at Universal such as Dr. Vollin in **THE RAVEN**, Vitus Werdegast in **THE BLACK CAT**, and Ygor in **SON OF FRANKENSTEIN**). It also assured James

Whales place at Universal and in the history of horror cinema.

Whale was reluctant to immediately throw himself into the proposed sequel **THE RETURN OF FRANKENSTEIN** (eventually, of course, to become **THE BRIDE OF FRANKENSTEIN**). He looked around for another story to suit his quirky and black sense of humour and found two excellent sources, J.B. Priestly's *Benighted* (filmed as **THE OLD DARK HOUSE** in 1932) and H.G. Wells's *The Invisible Man*. Universal's plan to film **THE INVISIBLE MAN** immediately hit problems when their first choice Boris Karloff declined to play a role where he would be unseen in all but the last few seconds of the film. The scripts went through rewrite after rewrite with most of the studios writers involved at some point. Eventually in despair James Whale persuaded his old friend R.C. Sherriff to come over from England to write the film. The finished film is a triumph for John Fulton's special effects which still stand up extremely well over 60



years on, and they must have been absolutely amazing at the time.

For the title role of Dr. Jack Griffin, Whale chose Claude Rains, then relatively still unknown, and again an actor was catapulted to stardom. Also in the film were a horde of Whale eccentrics such as E.E. Clive as the policeman and screeching Una O'Connor as pub landlady Jenny Hall. The film is full of memorable images: Griffin in his makeshift laboratory; the first unwrapping of the bandages; the disembodied voice singing 'Here we go gathering nuts in May' as a pair of trousers skipped down a country lane; the footsteps in the snow.

All three films have been digitally remastered giving crisp copies and come complete with the original theatrical trailers. Highly recommended.



THE TINGLER (1959)
Black & White. 79 mins. Encore Video EE37
MR. SARDONICUS (1961)
Black & White. 87 mins. Encore Video EE34
13 GHOSTS (1960)
Black & White. 79 mins. Encore Video EE35

Encore Entertainment have released a trio of William Castle features all of which are highly entertaining in their own inimitable way. Castle of course is famous as the king of the gimmicks and the three films here were no exception on their initial cinema releases. For **THE TINGLER** certain cinema seats were wired to give patrons a mild electric shock for the scene where the tinger is loose in the picture house; **MR. SARDONICUS** saw a "Punishment Poll" near the end of the film to decide Sardonius's fate (strangely the outcome was always the



same!); and for **13 GHOSTS** cinema goers were given special glasses to enable them to see the ghosts.

THE TINGLER is a smashing, if far fetched film, benefiting greatly from a fine performance from Vincent Price as a scientist who manages to trap the titular creature which appears at the base of the spine at the moment of a persons death. The film is shot in crisp monochrome apart from one scene where there is a bath filled with bright red blood. This was achieved by filming in colour but having all the set, props and actors painted/dressed in greys. The final result is quite stunning.

Moving on to **MR. SARDONICUS**, this is one of those films I never thought I'd get the chance to see. I was lucky enough to get to see it on the big screen a couple of years back at the Manchester Festival of



Fantastic Films and didn't really reckon much to it. Now that I've had chance to see it again on video I have to say I've revised my opinion. Although not one of Castle's best films, it still succeeds in being a very good film. In some respects it is similar to Universal's **THE MAN WHO LAUGHS**, a silent horror starring Conrad Veidt and Mary Philbin. Guy Rolfe plays Baron Sardonius who, as a result of profaning his father's grave for a winning lottery ticket (must have been a rollover week!!) has his features frozen into a permanent grinning skull. Also of note is Oscar Homolka who plays the Baron's sadistic servant. The scene where he applies leeches to a chained up servant girl makes you squirm.

Finally, **13 GHOSTS** has to be the video I enjoyed most. The story itself is pretty run of the mill: nice American family inherit a house with a hidden fortune. The house also has lots of ghosts such as the headless lion tamer (!), a floating skeleton and the ghost of a chef who throws knives about the kitchen. The family's housekeeper is played by none other than Margaret Hamilton, the wicked witch in **THE WIZARD OF OZ**. The film is pure and simply fun and is not meant to be taken seriously. My one qualm would be that without the special "Ghostviewer" glasses that originally went with the film, it's quite difficult to see the spectres without straining your eyes badly!

THE STRANGLERS OF BOMBAY
(1959)

Black & white. 86 mi Encore Video EE32

THESE ARE THE DAMNED (1961)

Black & white. 84 mins. Encore Video EE31

THE OLD DARK HOUSE (1962)

Colour. 83 mins. Encore Video EE33

THE STRANGLERS OF BOMBAY is

another untypical Hammer film, again made at a time when the gothic horrors hadn't completely taken over Bray. A supposedly historic look at the Thuggee cult (the film was originally titled **THE HORROR OF THUGGEE**) the film is one of Hammer's more exploitative and nasty subjects. It's said that even director Terence Fisher was appalled with the finished film, but it did show that Hammer didn't necessarily need full colour gore to shock. **STRANGLERS OF BOMBAY** is perhaps one of the studios most realistic horrors. This video release has been given a 15 certificate although the original theatrical release was only given an 'A' Certificate (amazing really considering the sadism throughout!). A reflection of the times we live in perhaps?

Based on H.L. Lawrence's novel "*The Children of the Light*" Hammer's **THESE**



ARE THE DAMNED was one of the studios most innovative and experimental films, which was sadly not released for a couple of years and then flopped. In the two years the film sat on the shelf it lost nearly a quarter of its original running time to make it fit onto the lower half of a double bill. Oliver Reed, yhough some way down the cast list gave an excellent performance as King, leader of a group of bikers. Also outstanding is Artur Grants sharp black and white photography. Accomplished American director Joseph Losey had moved to England in the fifties after being blacklisted by McCarthy's hysterical right wing witch hunt in the USA. He was soon given a chance to direct again at Hammer with a short film called **A MAN ON THE BEACH**. Impressed with the results Hammer, and especially Michael Carreras wanted him to do a feature. The film is one of Hammer's more interesting, not being a straightforward horror (this and other excellent variations from Hammer, such as **NEVER TAKE SWEETS FROM A STRANGER** would soon be dumped in the rush to film more gothic horrors). The film has certain similarities with that other excellent British science fiction film **VILLAGE OF THE DAMNED**; both, of course have children at the centre of their respective stories, both treat their subject (and their audience) seriously, and both are film in a semi-documentary style in black and white. Not your typical Hammer but well worthseeing.

Although on the face of it it was a match made in heaven (or hell!), the teaming of Hammer and producer William Castle for a new version of **THE OLDDARK HOUSE** just didn't work. The two

sides had very different styles. But having said that I must admit I really enjoyed this film. From the titles drawn by Charles Addams, you just know that this is going to be fun. Oakley Court, next to Bray Studios stood in for Fenn Hall (it's great fun spotting Oakley Court in a whole range of films from **THE REPTILE** to **THE ROCKY HORROR PICTURE SHOW**). The film was originally released in Britain as black and white X Certificate. It did very poor business and gathered dust for three years until it was



rereleased in 1966 in colour and with cuts making it an A Certificate. This video version is therefore the first time it's been seen in its colour **and** X Certificate version.

Encore Videos are available at all good shops or contact Encore Entertainment Ltd., Cattespoole Mill, Stoney Lane, Tardebigge, Nr. Bromsgrove, Worcestershire. B60 1LZ.



THE DAY THE EARTH STOOD STILL(1951)

Black & white. 89 mins. Fox Home Video 1011C

THE THING FROM ANOTHER WORLD (1951)

Black & white. 83 mins. 4Front Video 046 554 3

1951 was certainly a good year for science fiction film fans. It was a year that saw two of the best and most intelligent sci-fi movies ever made.

THE DAY THE EARTH STOOD STILL is a classic of the genre. 20th Century Fox hired director Robert Wise (who also made the classic **THE HAUNTING**) to make this big budget spectacular. Unlike most of the alien films which it inspired and which were to follow, the aliens here are essentially benign. Michael Rennie plays Klaatu, sent to earth on a mission to warn the human race to stop their warmongering ways. As

an example of his power he stops all power for an hour. The film also gave us one of the classic images of the genre: the giant robot Gort who can melt guns and even tanks with his powerful ray. The flying saucer cost some \$100,000 and is about the most impressive alien ship that audiences would see until **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND**. **THE DAY THE EARTH STOOD STILL** is that rarity - a film with a serious message which is also highly entertaining.

THE THING FROM ANOTHER WORLD (to give it its full title) is another genre classic. But whereas Klaatu was essentially a friendly alien, the creature in **THE THING** is anything but friendly! Although in recent years this classic has been overshadowed by John Carpenter's superb remake **THE THING** (featured in our last issue) it's a bit unfair to compare what are essentially two completely different films. Based on John W. Campbell Jnr's story "*Who Goes There*", the film is a masterpiece of paranoia and claustrophobia. Although the credits list Christian Nyby as the director it is now generally recognised that the film was really directed by producer Howard Hawks. The titular creature, a kind of vegetable space vampire was played by James Arness in make-up very similar to Boris Karloff's in **FRANKENSTEIN**. Howard Hawks wisely



kept the creature hidden for most of the film building the tension and heightening suspense. With its dark, long corridors and its group of struggling to survive and overcome a creature from another world, it's very much like **ALIEN**, which I'm sure must have been inspired by **THE THING**. This is the first time **THE THING FROM ANOTHER WORLD** has been released on video, and as it's on the 4 Front label it's very reasonably priced (around £5.99). So there really is no excuse not to add it to your collection. Keep watching the skies!

CURSE OF FRANKENSTEIN (1957)

Terror Vision/Warner Bros.

DRACULA (1958)

Terror Vision/Warner Bros.

THE MUMMY (1959)

Terror Vision/Warner Bros.

Some sort of celebration is surely in order as Warners finally get around to releasing what are, to my mind, Hammer's three finest movies.

THE CURSE OF FRANKENSTEIN

Hammer's first attempt at gothic horror, succeeded in reviving the entire genre with a lurid sensationalism and gory vitality that hadn't been seen by cinema audiences before. Jimmy Sangster's entertaining reworking of the tale is (ironically, since Hammer were under legal pressure to avoid such comparisons) far closer to the man and monster legend set down by Universal than anything Mary Shelley had in mind. As in Karloff's classic, Frankenstein's creation starts out 'life' with an abnormal brain in his cranium. Hence Chris Lee's dazed and confused creature would sooner throttle any old blind man he might stumble across than end up learning to read Milton's *Paradise Lost*. Likewise Shelley's tormented Prometheus becomes a ruthless fanatic bumping off any and all who get in his way without a trace of



conscience. Credit must go to Peter Cushing for playing the part with a great conviction that never lets the role degenerate into just another mad doctor. As I say it's all a far cry from Mary Shelley, but then again it's a lot more fun than Kenneth Branagh's version and Lee sports a much better and more suitably shocking make up than Robert DeNiro's.

Flushed with commercial success Hammer weren't slow in reuniting pretty much the same production team (and the now classic team of Cushing and Lee) to create the superlative **DRACULA**. Sangster does an admirable job of condensing Bram Stoker's massive tome into a gripping eighty odd minutes and rather cleverly dispenses with most of the vampire's supernatural powers. The Count becomes a more physical and convincing character, unable to turn into a mist, command rats or invite audience deri-



sion by turning into a rubber bat on a piece of string. Another innovation is the superbly immaculate castle set designed by Bernard Robinson, far removed from the cobwebbed ruins generally favoured by the Count's predecessors. James Bernard's Dracula theme never sounded as powerful as it does here. All in all, from its blood splattered credits to the final dynamic confrontation between good and evil, **DRACULA** is a great testimony to the care and creativity of all involved and is by far the studio's finest legacy. This video release is the American version **HORROR OF DRACULA** and therefore doesn't have the same illuminated D for Dracula in the opening credits, but does have one second of spurting blood in the staking of Lucy not in the British print (but don't expect to see Lee's face peeling or any of the other missing bits. Does an uncut **DRACULA** actually exist anywhere I wonder?).

Following on, Hammer came up with **THE MUMMY**, freely adapted from Universal's Kharis series rather than the original weird romance of the Karloff version. Often underrated, **THE MUMMY** is visually stunning in its recreation of ancient Egypt and the sets and props are first rate. Christopher Lee is excellent in the title role and brings to the part a great dignity and power that former actors in the part hadn't managed. Lee's eyes express great suffering and Kharis's tragic affection for Yvonne Furneaux is really very moving.

All three films are directed by Terence Fisher, undoubtedly Hammer's finest director of gothic horror, who always seems to have been able to bring out the best performances from his actors. It seems fitting that he should

eventually direct the last of Hammer's gothics **FRANKENSTEIN AND THE MONSTER FROM HELL**, which when compared to some of the substandard Hammer Horrors of the 70's is practically a masterpiece. Could Fisher have possibly saved the likes of **SCARS OF DRACULA** from being the pantomime mess it is? Obviously we'll never know, but I'd like to think so. All three videos are decent prints, sadly not full screen, but nicely packaged and, of course, totally vital to any Hammer fans collection. (DB)

MUSIC

HORROR!

Silva Screen (FILMCD 175)

As soon as you spot the full colour eye catching cover (taken from the poster of **NIGHT OF THE DEMON**) you know you're

onto a good thing. This recording really is superb giving us the chance to hear a whole range of genre music from the aforementioned **NIGHT OF THE DEMON** to Benjamin Frankel's score for Hammer's **CURSE OF THE WEREWOLF**. Particularly outstanding for me was Paul Ferris' haunting score for Michael Reeves' **WITCHFINDER GENERAL**. Let's hope that Silva Screen can track down the wonderful scores for **BLOOD ON SATAN'S CLAW** and **THE WICKERMAN** for a future compilation.

The tracks are as follows (with brief excerpts from the excellent linear notes from the beautifully illustrated booklet):

HORRORS OF THE BLACK MUSEUM. Music by Gerard Schurmann. "This overture, especially prepared by the composer for this recording, is based on...the film's potent prelude music...to forge one of the Cinema's most frenzied curtain raisers."

THE HAUNTING. Music by Humphrey Searle. "Searle's intimidating musical narrative for 'The History of Hill House'...recounts a sinister litany of unexplained deaths at Hill House reaching back over ten dark decades; this is menacing, unsettling music, with only a brief plaintive melody for Eleanor momentarily relieving a pervading air of evil".

CORRIDORS OF BLOOD. Music by Buxton Orr. "Composer Buxton Orr's portentous Prelude echoes the tolling of a hospital bell bidding surgeons and students to the day's gory business - the music's sombre power leaving the audience in no doubt that a grim drama is about to unfold".

NIGHT OF THE DEMON Music by Clifton Parker. "Clifton Parker....here...exhibits a flair for florid orchestration and devilish invention wholly in keeping with the modern thrust of Fifties horror film music".

THE ABOMINABLE SNOWMAN. Music by Humphrey Searle. "A modest film here receives a monumental score. Humphrey Searle's prelude music sings of the lofty Himalayas, of their vastness, their remoteness and freemystery".

WITCHFINDER GENERAL. Music by Paul Ferris. "Paul Ferris's music runs the gamut from the intricate, grimly acerbic strains of the prelude....to the warmly romantic....a paen for two lovers, whose world is to be torn asunder by the meddling Matthew Hopkins".

CURSE OF THE MUMMY'S TOMB. Music by Carlo Martelli. "The opening section...is a tour de force...the scoring artfully reflecting the glinting, glimmering treasures of an ancient civilisation".

KONGA. Music by Gerard Schurmann. "The film's appeal is also greatly enhanced by its dynamic musical score".

FIEND WITHOUT A FACE. Music by Buxton Orr. "Despite the absurdity of this literal cerebral assault composer Buxton Orr seems quite capable of bringing a reasoned and rational approach to his scoring".

THE DEVIL RIDES OUT. Music by James Bernard. "Composer James Bernard...here creates a chilling portrait of evil, brief but caustic and inexorable, a truly diabolical symphonic foray".

THE CURSE OF THE WEREWOLF. Music by Benjamin Frankel. "Benjamin Frankel reserves his most exacting and turbulent music for the closing confrontation".

THE DEVIL RIDES OUT Siva Screen (FILMCD 174)

More aptly titled Hammer Music Part 2, this CD is a great showcase for the superb film music of Hammers premier composer James Bernard. His first Hammer film was **THE QUATERMASS EXPERIMENT** - fortuitous timing indeed! Bernard was to become the musical voice of Hammer in film after film, indeed his famous **DRACULA** theme was to rival John Williams's **JAWS** and Bernard Hermann's **PSYCHO** themes for instant recognition. The disc features music from the following Hammer films: **KISS OF THE VAMPIRE** ("The scoring is both ardent and profane"), **SHE** ("I was given an unusually long time to write the score"), **FRANKENSTEIN CREATED WOMAN** ("I am glad that 'Christina' can

now be heard uninterrupted"), **THE DEVIL RIDES OUT** ("...it was easy to put my heart into the music"), **THE SCARS OF DRACULA** ("I was grateful for the chance of some tenderness amid the mayhem"), **QUATERMASS SUITE** ("I most gratefully dedicate the 'Quatermass Suite' to John Carpenter and David Stoner"). The Cd comes with a wonderfully illustrated booklet chock full of information and James Bernard's own comments on each score. As the sleeve notes state "James Bernard is most definitely a Hammer star!"

QUATERMASS AND THE PIT



ORIGINAL MOTION PICTURE SOUNDTRACK
THE RETURN OF QUATERMASS PART TWO: THE
PIT
www.hammer.com

QUATERMASS AND THE PIT

Cloud Nine Records (CNS 5009)

The final disc from Silva Screen features the music of composer Tristram Cary, predominantly his score for Hammer's superb **QUATERMASS AND THE PIT**. Cary originally composed thirty minutes of music for the film (plus innumerable electronic cues to represent the aliens) much of it is not in the finished film. So this is the first time ever that the complete original score has been heard! It does take a bit of getting used to, but repeated hearings will reward the listener with a truly original score.

All the above recordings should be available at any good music shop or contact Silva Screen Records Ltd., 261 Royal College Street, London. NW1 9LU.

FANZINES

Unfortunately due to lack of space and the sheer number of zines received we can only give a brief review of what's available. So here goes:

DARK TERRORS

MONSTERS FROM HELL

VINTAGE HAMMER

THE HOUSE THAT HAMMER BUILT

Hammer seems to have made quite a comeback, at least in the printed world, what with four Hammer books since the last issue, together with postcards, calenders et al. Since the demise of Marvel's excellent **HAMMER HORROR** there's been no pro zine covering the studios output. But this has been more than made up for by Hammer fanzines.

First we have the longest established British Hammer zine, Mike Murphy's excellent **DARK TERRORS** which seems to go from strength to strength. The latest issue features a full colour cover (Christopher Lee's

MONSTERS FROM HELL

A PICTORIAL TRIBUTE TO Hammer films



Packed with photos from their classic films, using never seen to print

Includes Christopher in the *Monsters from Hell* special feature

blood soaked visage from **DRACULA**, although personally I'd much prefer a painted colour cover). The issue is of a much higher quality than previously being professionally typeset throughout and this is a great improvement. The current issue is well worth picking up from either a specialist bookshop or direct from Mike Murphy.

Next up we have two similar Hammer zines **MONSTERS FROM HELL** by long time Hammer fan & collector Stephen Jones and **VINTAGE HAMMER** from Ian Cowley. Stephen's first issue of **MONSTERS FROM HELL** was a bit of a disappointment being just a collection of (not very rare) photos. However, I'm happy to say that subsequent issues have greatly improved with more articles and text. There are 4 issues to date, the latest featuring an in depth look at **DRACULA AD 1972**. **VINTAGE HAMMER**, like its contemporary is an A5 produced zine. Although issue 1 was not very substantial 2 is a great improvement with some interesting articles and views. It features an 11 page feature on **COUNTESS DRACULA**, a tribute to Michael Ripper and the second part of a **KISS OF THE VAMPIRE** article. Although neither zine compares with **DARK TERRORS** or the Hammer 'bible' **LITTLE SHOPPE OF HORRORS**, it is still early days and I'm sure, like all zines, they'll improve with time. My only misgiving is just how

many zines can we take on Hammer?

Having said that I'm glad to be able to report that there is definitely room for **THE HOUSE THAT HAMMER BUILT**, which achieves that difficult feat - giving us something original and interesting to read about Hammer! I had the pleasure of meeting the editor Wayne Kinsey at last years Festival of Fantastic Films (Wayne is quite an accomplished artist and his work has previously appeared in WBD - he did the back cover of last issue). Remember those part work magazines you used to be able to get every week and they'd build into a volume? Well, this is sort of a Hammer version, building up over 24 issues into a comprehensive history of the studio, its' stars, personnel and films. Wayne originally planned this as a book a number of years ago but due to problems with different publishers the work remained in limbo while books on Hammer appeared from everywhere. At least we will get to see this definitive work at last in some form. And I simply must mention the photographs, 80% of which I've never seen before. Highly recommended for all genre fans.

CUSHING COURIER

This really is a little gem of a magazine and is a must for all fans of the late great Peter Cushing. Produced by fans who obviously loved Peter for likeminded fans it's a joy to read. Articles in the latest issue include **DRACULA AD 1972**, Peter Cushing films on video and cuttings and bits and bobs on Peter's life and career. It just makes you realise how missed Peter Cushing is. As I type this it is exactly three years since his death, and although it does sadden me to think that he's no longer with us, I take comfort in the fact that he is now with his beloved Helen. Plus the fact, of course, that I can invite St. Peter to join me any time I wish, simply by popping one of his films into my VCR. On the silver screen and in our hearts he will live forever and **THE CUSH-**



ING COURIER is an excellent reminder of just what a special person Peter Cushing was.

JUGULAR

A new title from Brian Turner, **JUGULAR** covers similar ground to the sadly missed **CRIMSON HEROES**. The first issue features diverse articles on Boris Karloff and his career from **FRANKENSTEIN** to **CURSE OF THE CRIMSON ALTAR**, a look at the two **COUNT YORGA** films and a review of **CAULDRON OF BLOOD**, one of King Karloff's last films. Although picture reproduction is poor (not that I'm criticising - look at the early issues of WBD!!) you can't really go wrong for two quid and I look forward to future issues.

Reviews by Dave Brooks (DB) and Eric McNaughton.

DARK TERRORS

£3.50 from Mike Murphy, "Avalon", Ventnor Terrace, St. Ives, Cornwall TR26 1DY

MONSTERS FROM HELL

£3.50 from Stephen Jones, 9 Park View, Langley Moor, Co. Durham DH7 8JU

VINTAGE HAMMER

£3.50 from Ian Cowley, 116 Lowedges Crescent, Sheffield. S8 7LQ

THE HOUSE THAT HAMMER BUILT

£4 from Wayne Kinsey, Peveril, Millway, Barnby, Beccles, Suffolk NR34 7PS

THE CUSHING COURIER

£2 from Brian Holland, 1a Hiltme Hall Road, Cheadle Hulme, Cheshire SK8 6JT

JUGULAR

£2.50 from Brian Turner, 46a Kent Avenue, Ashford, Kent TN24 8NQ

BACK ISSUE DEPARTMENT



SORRY! Issues 1 - 4 are now completely sold out. Double issue 5/6 is available for £6 and issue 7 for £4. Please add 50p p&p for each issue ordered.

Cheques/PO's to Eric McNaughton, Flat 1, 76 Sanden Street, New Basford, Nottingham. NG7 7AN.

IT'S SWEEPING THE COUNTRY!

BY GEORGE GADDI

Hands up those of you experiencing the new disease that's sweeping the country. It leaves it's victims completely disorientated though in a happy frame of mind. In the most severe cases the victim will fall into a total time lapse state taking a considerable time to adjust to normality. What we are talking about here is so called WBDE, more commonly known as "We Belong Dead Effect"!

WBDE has a number of stages that the individual will go through. The first signs are usually brought on by the arrival of the first post, usually on a week day. This is quickly followed by a light headed feeling coupled with an urgency to open ones mail. At the postman's visit you'll find yourself rushing to your front door as you spot a brown envelope and you'll discover a sudden weakness at the knees as you try to pick up your mail. You know by the size and shape of your package the possibility of its contents. "Could it be?" A buzz of excitement stirs you like an alarm bell going off in your head. simultaneously your hands sweat profusely as you peruse your package and yes! you suddenly notice the postmark "Nottingham". At this stage a tremendous adrenaline rush occurs, blood pressure is up, your heart beats faster and your pulse soars.

You quickly discard the outer packaging taking care not to damage the precious contents. You catch your breath, then at last out it comes - the latest issue of WE BELONG DEAD. This in turn creates a massive stimulation, a buzz that shoots through your veins - this is WBDE taking hold.

In your excited state you suddenly realise

there's no way you can go to work without at least a sneak preview. Your hands quiver with excitement as your eyes scan the front cover, then the back; before you know it you've read the editorial, then you check the contents and you're in a dilemma as to which article to read first. By now your will is completely suppressed and you're powerless to put WBD down. You continue to read feeding your habit word by delicious word until before you know it you're at the letters page, then onto the reviews. WBDE now has complete control as you come to the end of another superb issue.

One of the final symptoms is a psychological moment in which you feel you haven't really read all of the new issue in such a short time and when you come home from work you'll read it all properly. Did I say work?! As you look at your watch you realise in horror that you're over two hours late and your tea is stone cold. That my friends is the We Belong Dead Effect!!



MY HORROR TOP TEN

A NEW FEATURE WHERE YOU GIVE US THE
LOW DOWN ON YOUR FAVOURITE FILMS.
THIS ISSUE IT'S PETER BENASSE

1. COMMUNION (1976)

A shamefully neglected cult horror classic, this potent and at times incredibly violent shocker, is indubitably one of the most unsettling psycho slasher exercises of the '70's, if not of all time. Brooke Shields makes her film debut as a sweet young girl who is horribly murdered on the day of her First Holy Communion by a masked fiend in a yellow mac. Her twisted sister, Alice (an absolute knockout performance from Paula Sheppard), who would benefit from seeing a good psychologist, is the chief suspect. But did she really do it? All is revealed later in the movie in a standout sequence guaranteed to make even those with the strongest stomachs flinch. Complete with a surprising and bloody finale set in a church, stylishly staged by director Alfred Sole, **COMMUNION** is essential viewing, and is without doubt my all time favourite genre movie.

2. THE EXORCIST (1973)

Well it just had to be in there, didn't it? The most commercially successful and influential horror film ever made. And is it any wonder? Well ahead of it's time - it's hardly surprising that it holds up so wonderfully well even by today's standards. This stomach heaving nerve-shredder is bursting at the celluloid seams, with sounds and visuals powerful enough to shock and offend anyone who has the guts to endure it from start to finish. The ultimate rollercoaster in 1970's horrorland, **THE EXORCIST** also benefits enormously from painfully convincing performances and a thoughtful screenplay (which won an Oscar). Intense as it is though, it doesn't deserve it's UK video ban,

that is still in force.

3. VAMPIRE CIRCUS (1971)

Absolutely the weirdest and most original offering to come out of the Hammer House of Horror. It's also the goriest; only two of the film's myriad of characters survive the vampiric carnage! Following the staking of a vampire Count in a 19th century Serbian village, the titular attraction arrives - but not only to provide entertainment. Bloodsucker Emil (an impressive Anthony Corlan), is a cousin of the Count, and has the ability to turn into a panther; twin vampires Heinrich and Helga (Robin Sachs and Lalla Ward) can transform into bats. Children are the main targets of the exsanguinating spree, and are gruesomely murdered in some pretty disturbing scenes. Packed with shocking set pieces, including a neat double impaling, a vicious panther massacre of an entire family and a climatic decapitation. A really inventive and chillingly atmospheric horror fairy tale from Hammer.

4. CARRIE (1976)

I swear I know this movie inside out, I've watched it so many times. Positively the best of director Brian de Palma's genre contributions and one of the finest filmizations of a Stephen King novel. Flawless performances from Sissy Spacek, Piper Laurie and Amy Irving. Stylishly directed and arrestingly photographed set pieces with one helluva shock end scene which was to be cribbed by a succession of horror flicks that followed in **CARRIE**'s wake, notably **FRIDAY THE 13TH** (1980) and De Palma's own **DRESSED TO KILL** (1980). One of the most outstanding horror movies of the '70's, **CARRIE** is a true genre classic.

5. DEEP RED (1975)

No horror film aficionado's top ten would be complete without an Argento entry and this is my choice. A first rate giallo, ingeniously plotted and constructed, caked with gore and brutality. In a whodunnit, musician David Hemmings witnesses the exceedingly vicious killing of his neighbour, and then, in typical Argento fashion, he allows himself to

be drawn deeper into the mystery in order to uncover the murderer's identity. He consequently finds himself knee deep in the blood of others when further slayings follow. The painfully violent deaths are all stylishly executed and, in an effectively eerie touch, are prefigured by shots of dolls or toys being broken or destroyed. And just wait for that ending which provides a real surprise on the revelation of the mystery killer. It's only fair to say that Argento just doesn't make 'em like that any more. And that is such a tragedy because **DEEP RED** is a real stunner.

6. **THE WICKER MAN** (1973)

Fascinatingly bizarre and decidedly unnerving cult masterpiece, highly regarded by film buffs and respected critics alike and deservedly so. Edward Woodward is excellent as the unsuspecting virginal policeman, "lured" to Summerisle and ultimately sacrificed in surely one of the most horrifyingly powerful endings in any horror film. Crammed with enthrallingly eccentric characters and extraordinarily unconventional situations, **THE WICKER MAN** is always a treat to watch, hugely entertaining and frighteningly believable. And let's face it, it's not every film that provides you with the opportunity of witnessing Christopher Lee frolicking around in a dress and wig.

7 **MASQUE OF THE RED DEATH** (1964)

This was the one that did it for me! I experienced Roger Corman's gorgeous looking classic at a very early age and it absolutely terrified me out of my tiny mind, and d'you know, I adored every second of it!!! Yes, the first horror film I ever saw holds special memories for me - not to mention nightmarish ones! Incredibly atmospheric, strikingly photographed and well acted by a highly competent cast, **THE MASQUE OF THE RED DEATH** is Corman-foe-Price horror at its most exquisite; indeed the film plays like a moving art gallery of terrors.

8 **HALLOWEEN** (1978)

A superb railbtingly manipulative modern horror classic which has your rivetted right

from the start, maintaining it's magnetic hold throughout. It was the movie that saw the coronation of Jamie Lee Curtis as a modern day Scream Queen. She leads a trio of very likable and "totally" (to quote an "Annie-ism") believable teens who become targets of a terrifying masked killer recently escaped from the asylum, the infamous "Shape", all on one unbearably chilling Halloween night. Director John Carpenter knows all the tricks, and delivers the treats with relish. a real lesson in how to make a horror film immensely effective without having to turn on the blood taps.

9. **PSYCHO** (1960)

Need I say more? Not really, as Alf's seminal powerhouse psycho shocker already does.... and then some. This is the "daddy" of them all, or should that be "mother"? As shower victim Marion Crane, Janet Leigh brings new meaning to the expression "going to the bathroom for a slash" when she unwisely selects the Bates Motel to rest her weary criminal self for the night. Anthony Perkins is outstanding as the unforgettable Norman Bates (and his ma of course) and Bernard Herrman's now famous (much copied) screeching violins score is nerve jangling enough on it's own. One of the most watchable films in the history of horror cinema.

10 **MAGIC** (1978)

I honestly believe that I'm one of a grand total of about five people living on this planet to truly appreciate this unfably criticised, much maligned, horror thriller. It seems to receive bad reviews in just about every (horror) movie guide I've seen, and is forever being slagged off as an inferior copy of the famed "Ventriloquist Dummy" segment in **DEAD OF NIGHT** (1945) and I'm right sick of it, let me tell you!! But seriously, this is essential viewing, if only for Anthony Hopkins' striking and at times feverishly distressing performance of a tormented Ventriloquist's horrifying descent into madness. Truly intense and deeply disturbing, **MAGIC** is required viewing and deserves a better reception than the perplexingly cold one it's had.

VINCENT PRICE QUIZ

Here's your chance to win some beautiful 10 x 8 black & white photos of the velvet voiced prince of terror. Simply answer the following questions and send the answers to the editorial address. Simple! (Thank to George Gaddi for the questions and the prizes)

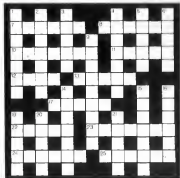
1. What was the film where Price appeared along with Elvis Presley?
2. How many Hammer films did Price make?
3. Price appeared in all but one of the Poe series. Can you name it?
4. Name the 3 films Price and Boris Karloff appeared in together.
5. What character did Price play in **THEATRE OF BLOOD**?
6. Can you name the 2 films in which Charles Bronson appeared with Price?
7. What were the American titles for **WITCHFINDER GENERAL** and **CITY UNDER THE SEA**?
8. Which profession was Price's character a member of in **THE SONG OF BERNADETTE**?
9. Which villain did Price play in the **BATMAN** TV series?

10. Bette Davis appeared in two films with Vincent Price. Can you name them?

TIEBREAKER: Name all the films in which Vincent appeared with Peter Cushing.



WBD'S CHILLING CROSSWORD



Try your hand (or claw!) at our devilish crossword puzzle specially designed by Darren Allinson.

DOWN

1. In 1932 he was billed as 'The Uncanny' (7)

2. This Demon was wise to stay out of the Sun (7)
 3. Role played by Tom Tyler, Eddie Powell & Chaney Jr. (5)
 4. "I never drink...wine" a line from which classic movie? (7)
 5.Talbot, played by Lon Chaney Jr in 1941 (5)
 6. British leading lady from Poe/Corman movie (5)
 9. US juvenile werewolves & Frankenstein's (9)
 14. First name of the original editor of **FAMOUS MONSTERS OF FILMLAND** (7)
 15. & 19. James Whale classic from the 30's (9,3)
 16. Cult director of 70's zombie movies (6)
 19. See 15 down
 20. Where Bela first played Dracula (5)
 21. "Enemy from" US title of *Quatermass 2* (5)
- ### ACROSS
7. Horror company from 60's & 70's (5)
 8. Possibly the most controversial 30's film (5)
 10. Cast, producer of Universal horrors (7)
 11. Word from the last Universal "Mummy" movie (5)
 12. "The" *Seals of Jonathan Drake* an Edward L. Cahn horror from 1959 (4)
 13. Relative from a 1959 Dracula spoof film with Christopher Lee (5)
 17. British version of *Godzilla* (5)
 22. Bruno Vespa's 1958 film featured an alien which was a "Brain" (5)
 23. Jacqueline Pearce starred in this slivering *Hamme* role (7)
 24. Joseph, brilliant cinematographer on 1939 *Hunchback of Notre Dame* (6)
 25. Poor Brit horror film from 1976 starring Lynae Fierick (6)

TO A NEW WORLD OF GODS & MONSTERS



BRUX

WE BELONG DEAD

THE FANZINE OF THE CLASSIC WORLD OF HORROR

TIGON
TERRORS

RAY
HARRYHAUSEN

CAT PEOPLE

DRACULA
PRINCE OF
DARKNESS

HORROR IN
MANCHESTER

THEM!

CURSE OF THE
WEREWOLF

ISSUE 8
SUMMER/AUTUMN
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